School of Cinematic Arts
The John Wells Division of
Writing for Screen and Television

CTWR 409: Fundamentals of Screenwriting: Character, Conflict and Story
19337
(4 units)
Spring 2022

Instructor: Garth Twa
Class Schedule: 4:00-6:50pm Tuesday
Class Location: SCA 342 (Online to start)
Office Hours: by appointment
Contact Information: Twa@usc.edu

COURSE OBJECTIVE:
To learn the professional approach of writing well-developed, authentic characters, in conflict driven scenes, with an authentic voice. In addition, students will learn how to write in a 3-act structure (and why) and how to create a compelling world. The culmination in this class will be the first act of a feature script.

COURSE DESCRIPTION:
As an introductory course for non-majors, "Fundamentals of Screenwriting" focuses on the art and craft of storytelling. The focus will be on the mechanics of scene work, formatting, and the principles of story development. Throughout, we'll discover what it means to find and develop a unique, creative voice. The culmination of this course will be a first act (25-30 pages) of a feature-length script. The key aspect of the course—which ideally will take up the majority of the class time—is the workshop where together we discuss and offer feedback to each other's work. That is why participation is a VITAL component, a necessity to doing well in the class.

COURSE READING:
SCRIPTS! As many as you can, as often as you can. This is the only way to familiarize yourselves with the format and with the particular styles and requirements of scriptwriting. You'll no doubt have done the majority of your writing thus far as prose—it will take some getting used to until you become fluent in script-ese. That's what this class is for—you'll be writing every week and ideally by the time you tackle the first act of your feature, screenwriting become second nature.

I'll be assigning scripts as we go along, and will make those available beforehand. These may include:

- "Get Out" by Jordan Peele
- "Booksmart" by Sarah Haskins
- "Nebraska" by Bob Nelson
- "Fight Club" by Jim Uhls
- "Judas and the Black Messiah" by Will Berson and Shaka King

Even if we don't address all the scripts (and others that come up during the course, depending on which are most appropriate for your projects) please take time to read them anyway.

- **Book: <u>The Tools of Screenwriting</u> by David Howard and Edward Mabley**

I'll be referring to this throughout. It's a great resource to have and to reference (along with the lectures) throughout.

Nb. These are subject to change and substitution, depending on the evolving requirements of the class.

<u>SUGGESTED/REQUIRED SOFTWARE:</u>

If you are serious about writing scripts and want to pursue it, I highly suggest you invest in Final Draft software. This is the industry standard for script writing and formatting, and works in conjunction with other production software. This is an investment that will be used when you get into the industry. There is a student version that is available, and also, I believe, a trial version. There are other options as well, including Celtx, Movie Magic, etc. Trust me, it will make you life so much easier.

<u>Grading Criteria:</u>
All assignments must be posted on our Googledocs page by Monday at 4p.m. (24 hours before the class). This is essential as it will give your colleagues and myself ample time to give it a careful reading and considered feedback. All assignments MUST be in PDF format, and should have your last name at the beginning of the file name.

Part of this class is not only to learn to write a professional screenplay, but also to adhere to a professional work ethic (see below). That means meeting deadlines—late is not an option. As we will be doing weekly assignments, it's crucial you do not fall behind. Please be on time for class, on time for submitting your work, and participate in workshop discussions.

<u>Grading Breakdown</u>
Participation:	20%
Assignments:	30%
Outline:	20%
Act 1 of Screenplay*:	30%

	100%

As per Writing Division policy the following is a breakdown of numeric grade to letter grade:

A	100% to 94%		C	76% to 73%
A-	93% to 90%		C-	72% to 70%
B+	89% to 87%		D+	69% to 67%
B	86% to 83%		D	66% to 63%
B-	82% to 80%		D-	62% to 60%
C+	79% to 77%		F	59% to 0%

Expectation of Professionalism:
All material is expected to be turned in on time and in the proper format. Assignments will be penalized for grammatical mistakes, spelling errors, and formatting mistakes (this isn't being picky; it's essential for having your work succeed in the industry). ALWAYS proofread your work before you turn it in. Or, better yet, have someone you trust go over it for you (fresh eyes really help). LATE WORK IS UNPROFESSIONAL AND DISCOURTEOUS.

Internet Policy:
Material discussed in the room is considered private and should not be blogged, tweeted, snapchatted or posted anywhere on the internet.

Recording Devices:
You may not record lectures or workshops without the consent of the instructor.

Laptop and Cell Phone Policy:
Laptops may only be used with the permission of the instructor and for the purpose of taking notes during workshop. Always have paper and pen available to take notes. Cell phones should not be used in class.

Writing Division Attendance Policy:

Class attendance is mandatory and students are expected to be on time and prepared for each class. Tardiness is unprofessional and as mentioned above, this is a workshop—your full participation is absolutely vital to your success in the class. That means not only your own writing, but offering constructive and thoughtful consideration to the work of your colleagues in class..

If you have a conflict that will cause you to miss class, you need to secure the instructor's approval of that absence in advance of the class. Excused absences can include, but are not limited to: illness, both physical and mental; death of a loved one; personal emergency; sporting events (for Student-Athletes) or other university-sponsored activities; religious holidays, and so on. In additon, due to current Covid protocols, if you are feeling ill, without time to test before class, please notify your instructor, do not attend class and get a test. If you test positive, inform your instructor and quarantine for the Health Department's designated period of time.

If you miss class without informing your instructor, it will be considered an unexcused absence. Unexcused absences can lower your final grade for the course. If you find you must miss class due to personal emergency or personal crisis, please contact your professor as soon as possible so they can assist you in finding the appropriate University care and guidance. Your health and well-being are of utmost importance to the Wells Writing Division and to your Faculty.

In the case of medical emergencies, family emergencies, or allowances needed for personal well-being, all concerns must be communicated and approved by the Instructor. If there is a difference of opinion, the student can contact the Writing Division at (213) 740-3303 or writing@cinema.usc.edu

If a student has an emergency and additional accommodations are needed, those accommodations will need to come through the USC Campus Support and Intervention (CSI) office. The Writing Division recommends the student and/or advocate contact CSI at 213-821-4710 and their home department adviser for additional support.

Please be aware that if you are a Writing for Screen and Television major/minor you must receive a grade of a C or better in order to receive degree credit. If you have any questions about the minimum grade required for credit, please check with your home department.

Class Schedule:
Please note that all topics and dates are subject to change at the discretion of the professor.

WEEK ONE - January 11, 2022

- **Course introduction**:
Throughout this course, we're going to delve deeply into:
    - **Ideation:** To develop your cinematic imagination; you will be honing your skills of observation as well as studying how memory and experience can bring originality and brilliance to your characters and stories .
    - **Character:** Strengthening and deepening your ability to conceive characters that will lead to compelling stories.
    - **Voice:** Exploring and developing your artistic point of view and original cinematic voice. (Who are your cinematic heroes and why?)
    - **Research:** Developing ideas for stories and characters through observation of, research into, and direct experience with real life.
    - **Visualization:** Learning to write from a visual and aural perspective.
    - **Technique:** Understanding the structure and economy of effective screenwriting.
    - **Dramatic Scene:** Developing a fundamental understanding of the dramatic scene.
    - **Rewriting:** Understanding the importance of rewriting.

- **The syllabus**

- **Meet and Greet**

- **In class assignment** – TRIP TO SCHOOL: Story Fundamentals (Character, Atmosphere, Structure, Genre)
  • List the places you went to school.
  • List how you got to each school. Pick the hottest place/trip emotionally.
  • List things, places, activities, people, clothes connected with that trip.
  • Now describe one trip to the class, tell us how you got to school. (More "telling," less "reading")

ASSIGNMENT: Three "Memory" Prompts – Describe the following memories:
- My favorite toy as a child.
- Secret place I used to go.
- The most frightening person in my childhood.

1 page each. Describe the specifics of objects, person, place. Feelings and mood they engendered. Think of the elements used in telling your stories on the screen. Not just dialogue!

- For next week:
  Watch: "Fight Club"
  Read: 1)"Get Out" by Jordan Peele, 2) **The Tools of Screenwriting by David Howard and Edward Mabley** pp. 3-40
  Write: your memory prompts

WEEK 2: January 18, 2022

- The Three-act structure
  o In-class viewing: First Act of "Fight Club"—breakdown on structure, characterization, scenes

- Discuss the structure and format of "Get Out"
- Scenes
  o Three essentials: character, plot, "voice"
  o Beginning, middle and end
  o What do we learn about the characters
  o Each scene MUST move the story forward, must logically feed off the previous scene, and must inexorably lead to the next scene. What keeps us watching? What tension is created? What questions are left in the viewers' minds?
  o Brevity is soul of wit: Start late, Get out early

- Students present their Memory Prompt writing exercise receive feedback from Professor and fellow students.

- **ASSIGNMENT:** *Atmosphere exercise:*
  Designed to build the writer's sense of a visually interesting, emotionally evocative location. The goal is to engage the audience without introducing action -- through light, use of sound, and visuals.

In three parts. Length: One paragraph per part. No more than a page total. Make the audience expect something to happen. 1. Horror. 2. Romance. 3. Comedy.

*Pick a cinematic location. Describe the sights and sounds of that location in order to make the audience think something **romantic** is about to take place. The scene ends when your character enters the location. Repeat with the same location, but use the sights and sounds to make the audience expect something **frightening or violent** is going to take place. As before, the scene ends when the same character enters the scene. Repeat a third time using sights and sounds to make the audience expect something **humorous** is about to happen.*

These scenes and/or moments are not to be connected into a larger story. Time can pass. (A location that is vibrant and full of life can be run-down and old, for example.) Also, the fear or love or laughs should not come from the character's interaction or movement. The goal is to get the audience to expect something will happen. Example: Show the banana peel, but not the man slipping on it.)

- For next week:
  Read: The Tools of Screenwriting pp. 41-94
  Write: The Atmosphere prompts

WEEK 3: January 25, 2022
- Formatting of scripts
  - A technical manual for the entire crew
  - Consistency!
  - Present tense
  - Only what we see, what we hear, when we see it, when we hear it
  - The importance of the scene heading
  - Character introductions
  - Action, exposition, and blank space
  - Dialogue and parentheticals
  - The use of sound cues
  - Slug lines
  - Transitions

- Students present their Memory Prompt writing exercise receive feedback from Professor and fellow students.

ASSIGNMENT:

"Preparation For A Date" assignment. Write two short non-dialogue scenes. [In screenplay format. Example: INT. APARTMENT - L.A. – DAY]

Designed to build audience engagement and expectation. Introduces the use of props, costume, and character revealing activity -- but not necessarily dramatic action. Helps the writer practice time ellipsis, the technique of planting and payoff, and/or repetition with a variation. And of course preparation and aftermath. In two parts. Length: No more than a page total. (First scene = 1/2 page) of "preparation", second scene (1/3 page) of "aftermath".

*Pick an interesting character and place him or her in a location significant to that character. (A home, an office, a combat bunker.) Show that character preparing for some character-revealing event, such as a crucial job interview, a murder, a confession, an encounter with aliens. Whatever. The point is to show – through props and movement – not only what the event is, but how the character feels about what's about to happen. This should not be a guessing game. We are not given clues, but glimpses into the character's hopes and fears. It should be crystal clear what the event is when the character leaves the location. Then, ellipse time and show the character's return. **We do not see the primary scene of the event**. But when the character returns to his home, or aircraft hanger, or office... we should know exactly what happened and how the character feels about it by changes in demeanor, costume, props, etc.*

- For next week:
  - **Write:** Preparation for a date scenes

WEEK 4: February 1, 2022
- Characters + conflict = story
  - Who are your characters? Know them well before you launch them!
  - What drives them? Where did they come from? What do they need/what do they want?
  - Where did they grow up? How did they grow up?

- o What are their fears? What are their dreams? What do they like? What do they hate?
- o Intention vs. obstacle: you reveal character not through TELLING but through SHOWING—give your character an obstacle, some conflict, how do they react, and what does that tell us?
- o WHAT IS EACH OF YOUR CHARACTER'S GOALS?
- o How story structure and character arc are linked.

- Students present their PREPARATION FOR A DATE scene, receive feedback from Professor and fellow students.

ASSIGNMENT 1: Listen in on at least two (2) conversations during the next week. Take notes of each person's use of diction and point of view in the situation. What did you discover?

ASSIGNMENT 2: Write scene of **CHARACTER**, *no more than two characters*, no more than 3 pages. Each character must have a specific goal, and each character's goal must be diametrically opposed to that of the other character. Submit, as always, in PDF format.

- For next week:
  Write: 1) Notes from overheard conversations, 2) Character scene

WEEK 5: February 8, 2022
- Student discussion of over conversations. What struck you as memorable?

- Dialogue
  - o Subtext is key! Avoid exposition, avoiding lectures, avoid info-dumps. Talk around . Avoiding "on the nose" dialogue.
  - o What dialogue does:
    - Gives us necessary Information / Exposition
    - It moves the story along
    - It gives us crucial information on the characters' situations, how they react to situations, their emotional states, and defines characters' relationships to each other.
    - It creates Conflict
    - It creates suspense/sets expectations

  - o Less is always more
  - o Never forget: show don't tell
  - o Never forget: motion pictures are about movement, not stasis (actions, not words)
  - o Naturalistic dialogue? Heightened dialogue? Being true to your characters.
  - o Character differentiation is key—this is where research/backstory work comes in

- View / read examples of what makes good, authentic dialogue.

- Students present their CHARACTER scenes, receive feedback from Professor and fellow students.

ASSIGNMENT 1: "WRONGEST PERSON/INTRUDER". Dialogue scene.

The "Wrongest" Person/Intruder. A dialogue scene between two characters. Should build and employ many of elements already introduced. Preparation, planting and pay-off, etc. (For some reason, writers tend to forget atmosphere again, like sound and light, to help the audience expect a romantic or violent scene...) Designed to reveal character through conflict, to build suspense through a ticking clock, and to practice dialogue -- including attitude, vernacular/voice, scene/plot advertising, exposition.

Length: 3 - 5 pages.

Character A prepares some location for character B's arrival, but character C shows up instead! This should be, from what we know of character A and his/her plans, the absolute worst person who could arrive. Character A must get rid of character C before he/she crosses paths with character B! But, character A cannot come out and say exactly why character C must leave. ("Listen mom, you gotta leave because I was about to smoke crack with my favorite girl…". For this to work, the audience must know what is being planned and the stakes involved. (But this cannot be conveyed via dialogue on the phone, answering machine, texted etc.) Also, character C must be entirely motivated to stay. (Mom is sick and took the day off, for example.)

The scene ends immediately when Character B arrives, whether Character A is successful in getting rid of character C, or not.

ASSIGNMENT 2: Start thinking about feature ideas you might like to Pitch" – Due in two weeks

- For next week:
  Write: Your "Wrongest Person" scenes

WEEK 6: February 15, 2022

- Loglines—what do they need? What do they need to do?
  - four key elements that your logline must have:
    1. Inciting Incident
    2. Protagonist
    3. Action
    4. Antagonist
  - You can also add two new elements: a GOAL and a STAKE to go further into what drives your character(s):
    1. Protagonist
    2. Action
    3. Antagonist
    4. Goal
    5. Stake
- Logline Variations – A great logline is almost like a concise poem—it grabs your interest, it grabs heart, with a bare minimum of words. It can serve as the spark to fire your story in the right direction, with the right tone.
- Analysis and examination of Loglines

- Students present their WRONGEST PERSON scenes, receive feedback from Professor and fellow students.

- **ASSIGNMENT:** Please write loglines for 3 stories that you are considering writing for this class. Be prepared to discuss the story and characters.

- For next week:
  > **Read:** "Booksmart" by Emily Halpern and Sarah Haskins
  > **Write:** loglines for 3 stories

Week 7: February 22, 2022
- Pitching your story
  - Passion! Why you? Why this story? Who's the audience?
  - What are the elements you need to pitch?
  - Protagonist/goal
  - Antagonist/obstacle(s)
  - Theme—what shapes your work? How is the audience changed?
  - Story beats
  - KNOW YOUR CHARACTERS!

- Discuss "Booksmart"—structure? Characters? Dialogue? Format?
- Students present their LOGLINES, receive feedback from Professor and fellow students.

ASSIGNMENT #1: Prepare to pitch the idea for your feature film for the class. You must use the 3-Act structure. The pitch should be **NO MORE THAN 2 MINUTES—**

Here's a map:
- Who's story is it? Who is the protagonist? What is their goal?
- What triggers the story (inciting incident)?
(The problem begins when....)
- What obstacles arise? What makes things worse?
(The problem escalates when…)
- How bad can things get? What is the lowest (or highest) point for the character? Is all lost?
(The problem reaches a crisis when…)
- How does your character marshal all their fortitude? Do they get their goal?
(The problem is resolved by….)

ASSIGNMENT #2: Write up your pitch—think of the map as potential paragraphs. Please, keep the pitch to no more than a single page.

- For next week:
  > **Write:** your 1-page pitch

WEEK 8: March 1, 2022
- REVIEW: Major Beats – The basic elements that every story must have
  - Your story world—the Status Quo
  - Inciting Incident
  - Plot Point A: First Act Break
  - A sequence
  - Midpoint

- o Plot Point B: Second Act Break
- o Climax/Resolution
- o A quick end!

- Review: Character Arcs – how do your characters change over the course of the story? What have they learned? What have they gained? What have they lost? How has this affected the story/structure of the screenplay?

- STUDENTS PITCH THEIR FEATURE PREMISES IN CLASS.

- **ASSIGNMENT:** Refine your idea from the feedback from your pitch session and write it up your story **TWO PAGES** of **PROSE.** Cover all three acts—this fleshes out the idea and gives nuance to your story, lets us really get to know your characters and what they want. Think about their character arcs. What sets the story in motion, how does the story end (for all the major characters)? Why should we care about the story? The most important thing here is to focus, primarily, on ACT ONE:
- o How is the story set up?
- o How do we know the character('s') goals?
- o What are the obstacles/who is the antagonist?
- o What is the inciting incident?
- But don't forget the development in Act 2 and the resolution in Act 3. Scripts function as a whole—how has a satisfying first act resulted in a satisfying third act, and how did the second act make that happen?

- For next week:
  > **Read: Read Sample Story Outlines – posted on Googledocs**
  > **Write:** your 2-page preliminary outline

WEEK 9: March 8, 2022
- Genre, Suspense, tension—looking at story elements and how they work with your stories

- Student discuss what they discovered from reading the sample outlines.

- Discuss building the story from outlines into a Step Outline. How to use your Beat Sheet to write a full outline. What do you include? What do you leave out?

- Students present their preliminary outlines, an overview of the Major Beats, receive feedback from Professor and fellow students.

- **ASSIGNMENT 1:** solidify the major beats of your story. Then flesh out the story, briefly describing each major beat (2-3 sentences.)
- write up a 10 Sequence Story Beat Sheet (based on your revised outlines of your 3 acts and the feedback from your workshop)

- **ASSIGNMENT 2:** write a brief scene—this can be part of your story, or it can be stand-alone—putting your main character(s) is a tough situation. Raise the stakes—use this dilemma to reveal something about the character, have it be a moment of change, a moment or revelation.

- For next week:
  Watch: "Nebraska" by Alexander Payne
  Read: "Nebraska" by Bob Nelson
  Write: 1) Your beat sheet, 2) your character scene

FROM HERE (Spring Break) AND THROUGHOUT THE REMAINDER OF THE COURSE, AT YOUR LEISURE:
  Read: **The Tools of Screenwriting** pp. 101—288 (the ANALYSES)

WEEK 10: March 15, 2022

- Spring Break – NO CLASS

WEEK 11: March 22, 2022
- In-class breakdown and analysis of "Nebraska" by Bob Nelson
- Diegesis and the world of your film—a roadmap for your viewer
- The importance of first impressions—getting the audience hooked
- Review: capturing authenticity: what a character is saying when they aren't speaking

- Students present their overviews of the Major Beats, receive feedback from Professor and fellow students.
- Students present their character scenes, receive feedback from Professor and fellow students.

- **ASSIGNMENT:** Write a complete outline for your script, complete with scene headings and act breaks.

- For next week:
  Read: **The Tools of Screenwriting** pp. 101—288 (the ANALYSES)
  Write: complete outline

WEEK 12: March 29, 2022
- Polishing your outline: adding some twists, unexpected resolutions, keeping up the momentum, trimming what is no longer necessary

- Students workshop their completed outlines, receive feedback from Professor and fellow students.

ASSIGNMENT 1: Start writing your screenplay! Up to 6 pages.

ASSIGNMENT 2: **Revise ENTIRE OUTLINE**.

NOTE: Workshop will be divided into two groups. Please continue to turn in your assigned pages by the deadline. Those who need additional time on their outline will be in Group B—although ALL students will present their first 6 pages next week.

- For next week:
  > **Read: <u>The Tools of Screenwriting</u>** pp. 101—288 (the ANALYSES)
  > **Write:** 1) First 6 pages of act one, 2) revised outline

WEEK 13: April 5, 2022
- How to make best use of your polishing and revising
- Raising the stakes—barriers, obstacles, and reversals
- MacGuffins, Red Herrings, and Shaggy Dogs

- Workshop Group A & B: first 6 pages of Act One– students and professor provide feedback.

- **ASSIGNMENT:** Revise pages 1-6. Write pages 6-15. Submit pages 1-15.

- For next week:
  > **Read: <u>The Tools of Screenwriting</u>** pp. 101—288 (the ANALYSES)
  > **Write:** Pages 1-15 of act one

WEEK 14: April 12, 2022
- The important of POV—how do first, second, and third person translate to film?
- Writing for the market

- Feature First Act Group A: Workshop first 14 pages
- Group B: Keep writing (Individual Notes from Instructor)

ASSIGNMENT: Revise pages 1-14. Write pages 15-22. Submit pages 1-22

- For next week:
  > Write: Script pages through p.22; revisions

WEEK 15: April 19, 2022
- Lecture TBA—addressing issues you would like to clarify

- Feature First Act Group B: Workshop first pages 15-22
- Group A: Keep writing (Individual Notes from Instructor)

ASSIGNMENT: Revision pages 1-22. Finish writing first act of your screenplay.

- For next week:
  > Write: YOUR FINISHED SCRIPT FOR ACT ONE!

Week 16: April 26 – Final Class

COMPLETE FIRST ACTS DUE IN CLASS: Act One Rewrite of Feature Script Due
- Final comments and questions.
- Workshop opportunities—LAST CHANCE!
- Individual meetings to discuss rewrites or polishes

FINAL ASSIGNMENT: Complete first act for your feature screenplay. Should be approximately 25 pages, in proper screenplay format with title page. **Due by end of examination period – 10am on May 9.**

Study Days: Saturday, April 30 – Tuesday, May 3

Finals Week: May 9 – adjusted day & time: Monday 8:00am – 10:00am

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 disciplinary action.

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