



# USC

## **CTPR 537, Intermediate Cinematography**

**2 Units**

**Spring 2023—Tuesday —1- 4:50PM**

**IMPORTANT:**

All students are required to attend class and screen their final assignment on finals day, May 19th.

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

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

This class may not be audited.

**Location:** SCC Stage 3

**Instructor:** Savannah Bloch

**Email:**

**Phone:**

**Office Hours:**

**Student Assistant:** Timur Guseynov

**Email:**

**Phone:**

**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](mailto: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](mailto: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](mailto: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 storytelling. 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 vectorscope 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/savannahbloch> 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 this class is designed 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 judgment 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 in the google drive.

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 videos 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 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).

## Optional Materials

- A light meter. CEC has about a dozen Spectra Professional IV-A incident light meters. ([http://www.spectracine.com/product\\_2.html](http://www.spectracine.com/product_2.html)) They will be available for in-class use and can be checked out for your Final 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 the google drive. 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 in the assignment section of the google drive. 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 in 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 the class is designed 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 at least one week prior with shooting plans (See Preparing for In-Class Exercise in the In-Class Exercise Folder in the Assignment section of google drive.) 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 your Instructor and SA. If a student is late or absent, please contact the professor and SA prior to class.

**Absence:** Each unexcused absence will result in the loss of 3 points.

**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 3 points. Each time you're late after that will result in a loss of 1.5 points.

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

\*subject to change

### WEEK 1 (1/10/23)

#### Shooting on Film

##### Topics

Go over syllabus, Demo Google Drive, Take Attendance, **SA will instruct getting production numbers**, Introduce Required Textbook, Introduce in class assignments, How Does a Motion Picture Camera Work? Film Format & Workflow, Guidelines for Filling in a Camera Report, Intro to Film Stocks & Data Sheets, [Assign students to complete Worksheet 3- Negative Film Stocks at home upload to Google drive folder](#) (<https://www.kodak.com/en/motion/products/camera-films>), Practice building and loading the Arri SR3

##### Google Drive

CONTENT-LECTURES- All Week 1

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

<https://www.youtube.com/watch?v=b1eA0YbHYuc>

##### Introduction to Cinematography Text

**4a** Assembling the Camera P. 77-100

SA: 2 Arri SR3 packages with 2 tripods & 2 changing tents. Dummy Rolls.

### WEEK 2 (1/17/23)

#### Properties of Light

##### Topics

Quiz #1, Functions of Light, Properties of Light: Angle & Quality

What is an F/Stop?, How to Use the Spectra Cine Light Meter

##### Google Drive

CONTENT-LECTURES- Week 2

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

##### Google Drive

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 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. 260-263 & **12** Lighting P. 285-290,

**Students-** Bring flashlight & gloves

**SA-**Copies of Quiz 2, as many incident light meters as possible, Pick up equipment, Arriflex SR2s etc.

## WEEK 3 (1/24/23)

### Topics

Quiz #2, Property of Light: Quantity, What is the Inverse Square Law?, Worksheet 2 - Lighting Ratio Readings, What is A Lighting Ratio? Electrical Distribution

### Google Drive

CONTENT-LECTURES -All Week 2

VIDEOS- What is a Lighting Ratio?

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, Tutorials on Lighting Ratio

### Introduction to Cinematography Text

Chapters: 12 Lighting P. 263-267 Chapter 14: P. 341-350

**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, USC camera reports for each student (Get from the Vault), copies of Worksheet 1-Relationship Between FC & F/stop. (Available on google drive in Content-Charts, Lists and Other Information folder). Pick up equipment.

## WEEK 4 (1/31/23)

### Lenses

### Topics

Quiz 3, Lenses: Function & Angle of the Lens, Lens Focal Length, What is Aspect Ratio and A Ground Glass? More practice building, and loading in the tent. 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, , Set up a simple scene & practice pulling focus on Sony F-5.

### Google Drive

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

TUTORIALS- Tutorials on Pulling Focus

### Introduction to Cinematography Text

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

**Students-** Bring flash light & gloves.

**SA-** Copies of Quiz 3, 2 Arri SR3 packages with 2 tripods & 2 changing tents, VAULT ORDER 4- 100 ft. roll of 500T, 200T, 250D, 50D, Arrange for Carlos to introduce dimmer board on 9/20/22, Sony F-5 package & tripod.

## WEEK 5 (2/7/23)

### Topics

Quiz 4, Introduce Dimmer Board (Carlos) + stage check out  
Property of Light: Color, Intro to Color & Color Temperature

Filters

Series of tests for each film stock.

### **Google Drive**

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

CONTENT-LECTURES- Week 5

### **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  
**4b** 101-112

**Students-** Bring flashlight and gloves. We are testing today!

**SA-** Copies of Quiz 4, 2 Arri SR3 packages with 2 tripods & 2 changing tents

## **WEEK 6 (2/14/23)**

### **Camera Movement**

#### **Topics**

Laying Dolly Track on an Uneven Surface, Introduce Chapman PeeWee Dolly, (Mention Fisher 11 is similar to PeeWee)  
Demonstrate Using Skate wheels on the Doorway Dolly, Shoot In-class exercises where Savannah is the DP.

### **Google Drive**

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 Chapters 14: P341-348

**Students-** Bring flashlight & gloves. [Prepare for your role](#). Be prepared for your assigned crew position, Cinematographers for In-Class Exercise #2 sign up to meet with me.

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

## **WEEK 7 (2/21/23)**

### **Lighting Units**

#### **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 #1.

### **Google Drive**

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.

**SA-** Print Quiz 5, 2 Arri SR3 packages with 2 tripods & 2 changing tents, also order Kino Flo and Aputure 300d and quasars

### **WEEK 8 (2/28/23)**

#### **Topics**

Mid Term Review, Screen In-class exercises, Shoot In-class exercises #2.

**Students-** Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me.

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

### **WEEK 9 (3/7/23)**

#### **Mid-Term**

#### **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.

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

### **WEEK 9 (3/14/23)**

#### **Spring Break**

### **WEEK 10 (3/21/23)**

#### **Shooting a scene**

#### **Topics**

Screen In-class exercises, How to Compose & Light Matching Reverse Shots, Shoot In-class exercises #4. Discuss Final Assignment.

#### **Google Drive**

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.

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

### **WEEK 11 (3/28/23)**

#### **Topics**

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

### **Google Drive**

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on What Light Should I Use?

### **Introduction to Cinematography Text**

**Chapter 12:** Pages 301-311

**Students-** Bring flashlight & gloves, Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #6 sign up to meet with me.

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

## **WEEK 12 (4/4/23)**

### **Topics**

Screen In-class exercises, Introduction to Waveform Monitors, Histograms, False Color & Vector scope, Shoot In class exercises #6. Collect Final Assignment Plan

### **Google Drive**

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.

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

## **WEEK 13 (4/11/23)**

### **Topics**

Screen In-class exercises, What is a Camera Profile? What is Dynamic Range & Latitude? Shoot In-class exercises #7.

### **Google Drive**

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

## **WEEK 14 (4/18/23)**

### **Topics**

How Does Negative Film Become a Positive Image? Shoot In Class Exercises #8

SA- Collect and Organize Final Assignment footage.

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

## WEEK 15 (4/25/23)

**FotoKem Tour**

## Final Day (5/9/23)

Screen Final Projects

### 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](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, [policy.usc.edu/scientific-misconduct](https://policy.usc.edu/scientific-misconduct).

#### Support Systems:

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*

[engemannshc.usc.edu/counseling](https://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](https://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](https://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](https://equity.usc.edu), [titleix.usc.edu](https://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](https://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

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

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

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

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

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

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

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

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

### **Diversity and Inclusion**

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

### **Disruptive Student Behavior:**

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