

CTPR 480 GUIDELINES / RULES / SYLLABUS/SCHEDULE

Fall 2023

CLASS START TIME: Tuesday: 9:00 AM — 4:50 PM

** Please be sure you have no other classes scheduled during this period. Afternoon classes will generally begin at 1:00 PM and will end around 4:50PM.

In addition, editors have a weekly Avid Lab section on Thurs. from 9:00 AM – 12:00 PM. They will also be syncing dailies during much of Monday.

INSTRUCTORS:

Lead & Producing & Assistant Directing: SCOTT KROOPF (Class Coordinator)

Office Hours: By Appointment

Directing: HELAINE HEAD

Office Hours: By Appointment

Editing: JASON ROSENFELD

Office Hours: By Appointment

Sound: SUHAIL F KAFITY

Office Hours: By Appointment

Cinematography: TRISTAN WHITMAN

Office hours: By Appointment

Production Design: MIMI GRAMATKY

Office Hours: By Appointment

Avid Instruction: ROMMEL VILLA

Office hours: By Appointment

STUDENT ASSISTANTS

Lead (Producing & Directing: TOLA OMILANA

Camera: CONNOR HU

Editing : DIANA MIR-MOHAMMAD-SADEGHI

Sound: HANNAH SCHOETTNER

Sound: ALICE WIBISONO

Production Design: JUSTIN WINICK

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ADDITIONAL STAFF & IMPORTANT NUMBERS

Head of Physical Production	Hashem Selph	hselph@cinema.usc.edu
Insurance and Physical Production	Becca Han	suhheeha@usc.edu
Operations	Claudia Gonzalez (Director, Facilities Management & Operations)	operations@cinema.usc.edu
Production Equipment Ctr (PEC)	Nick Rossier, Manager	nrossier@cinema.usc.edu
Camera Equipment Ctr (CEC)	Craig McNelley, Manager	mcnelley@usc.edu
Post-Production	Anthony Bushman, Assistant Manager	abushman@cinema.usc.edu
Sound Window	Esther Pak	epak@cinema.usc.edu
Business Office	Cassidy Melton	cmelton@cinema.usc.edu
Registration/Student Affairs	Marcus Anderson	manderson@cinema.usc.edu

CLASS OVERVIEW:

480 is an intensive practical group experience in filmmaking, emphasizing storytelling and collaboration. The class centers on planning, recording, and editing a 12-minute, sync-sound film in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to filmmaking.

Please keep this class in perspective. It is many things - a unique opportunity to learn through practical experience; an exercise in problem solving; a chance to develop professional skills; an introduction to the fascinating dynamics of group interaction, but the ultimate goal is to facilitate growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and artistic integrity.

We also believe that learning how to work efficiently within a set budget and schedule are very important skills that students must develop in order to succeed in the professional world of filmmaking. The smart filmmaker must constantly reconcile creative desires with physical realities and learn to make wise decisions about how best to allocate limited resources.

Communication, flexibility, tolerance, and diplomacy will guide the creative exploration. The primary focus is simple: discovering the best way to tell the story.

Read over the following guidelines and rules, then ask questions if you are in doubt. If you envision aspects of your production that are not congruent with the basic class policies, consult with *Scott Kroopf* well in advance.

RATIONALE BEHIND THE RULES:

Our 480 rules have been developed in the interest of providing a safe, enjoyable learning experience for

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all persons involved in the creation of the 480 projects. They are constantly revised and updated to meet the needs of the students, their projects, and advancements in technology.

The 480 Faculty wishes to be partners with the students in making the best projects possible within the limitations of the class. For this to happen, there must be openness and honesty between students and faculty. This includes communicating with us in the event that something unexpected occurs. The faculty will pool our collective experience to help you brainstorm solutions. This is a significant part of what we have to offer you.

BASIC CREW POSITIONS:

It is the responsibility of each student to perform the duties of the crew position they are enrolled in. Using an unauthorized or unenrolled person to perform one's basic duties is prohibited and could result in a disciplinary action. This does not include a person who is brought in as a crew member in an emergency (or sickness) to temporarily fill-in for an enrolled crew member student. If this becomes an issue, please alert the lead faculty ASAP and/or production assistants, who normally fill out crew positions. In other words, a director cannot bring in another director to direct, a cinematographer cannot bring in another cinematographer to record scenes (and so forth).

COVID SAFETY COMPLIANCE UNDERSTANDING & 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.

We understand that attentiveness to the concerns of all SCA community members—students, staff, and faculty, including those with underlying health conditions—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. Production COVID Protocols will be sent separately.

GENERAL GUIDELINES & RULES for THE PROJECTS

1. **Maximum length:** is strictly set at **12 minutes** from first to last frame of picture not including head & tail leaders, main titles and end credits, which cannot be longer than 2:00 minutes.
2. **Dailies & Shooting Ratio:** 480 productions will use the Sony FX9 camera. With these cameras, each project will receive two 240 GB XQD Cards.

The Camera Specs are: 24 fps, scan mode 6K (this records 4K internally using the full sensor) Codec XAVC-I, format 4096X2160, Shooting Mode: Cine EI, Color Gamut: SGamu3.Cine/Slog3.

Because of the physical time taken to screen dailies in the morning 480 class and to avoid overloading the editors on our extremely short post schedules, these limitations and guidelines

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must be followed:.

Crews can capture up to **96 G per shooting day of footage (57 minutes)**. This total will include ALL slow-motion footage, acquired footage and any footage that is in a different format.

When the camera and audio cards are to be downloaded after wrap, the editors will assume that responsibility. At the end of each day's shooting, the editors will offload all media to two external drives following the guidelines in the SCA Knowledgebase under CTPR Production CTPR 480 Post Production Dailies "Copy Dailies to Editing/Backup Drive."

Once back in the SCA editing labs, the editors will additionally back up the footage on their respective Nexis workspaces. Only after the confirmation of the data on the primary and backup external drives and the Nexis workspace is complete, can the cards be erased and recording continued. To ignore these procedures could result in losing all the captured media.

Once they've finished backing up the original media on Nexis, they can transcode, sync, and assemble dailies using the sound reports, camera reports, and script supervisor's notes as a guide for the dailies to be shown in class. It is standard to have at least 3 backups of the original media, transcodes, and project files in different places.

Once the footage is shot, a total of **20 minutes** per weekend is selected to print (i.e., shown in class). This means directors must decide which takes they prefer, which become the "circled takes." There must be a minimum of one circled take per setup.

Sound and camera assistants will, with the assistance of the script supervisor, circle the director's preferred takes on the camera report, the sound report and record them in the script supervisor's notes. These are all given to the editors.

Dailies are NOT to be edited. All circled takes must be shown in their entire length (including slates), **in the order they were shot on set.** Every production must record in such a manner that each weekend's circle takes **do not exceed 20 minutes**. Any deviations from the approved production plans (i.e., need to be pre-approved by the producing, cinematography and editing instructors).

Jason, Rommel & our 480 editing SA, will help the editors and assistant editors with this.

3. **Test Weekend (one day)** is designed to give the crew a chance to explore lighting, make-up, costumes, on-set procedures, filters, exposure etc. A sync-sound dialogue scene or part of a scene, from your film **MUST** be included and shot during test weekend. No footage from test weekend may be used in the final film, unless given permission in advance. Only one day of testing is allowed. All tests are to be screened in class.
4. **Deadlines:** Given the short semester, the deadlines set out in the class schedule are immutable except under extreme circumstances by petition. Dates for test, principal and pick-up weekends, picture lock, mixing, credit approvals etc., are firm since there is simply no possibility to play catch-up given the tightness of the schedule.

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5. **Production Schedule:** The schedule provides for one test day, six days of principal photography, with the option of an additional two days if needed and time dedicated to pick-ups (prior approval necessary, see page 8). All photography must take place Saturday and Sunday. This is adequate to film a 12-minute project that is well planned and executed. Crews must petition to deviate in any way from this schedule. For those wanting to work Friday night, they must petition the faculty. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional production days cannot be authorized. All elements must be shot during the scheduled 4 weeks of production – this includes any b –roll or backgrounds.
6. **Picture Lock** means the end of picture editing and the beginning of an intensive period of sound work. Since we will be going immediately to final output means that all titles, animation and VFX must be shot and cut into the project by the date of picture lock. Check calendar for all picture-lock deadlines.
7. **The Final Screening:** The final screening in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack will be allowed.
8. **Aspect ratio:** Format needs to be discussed with your instructors in prep. If you are considering multiple formats these must be tested on test weekend. Format is to be locked the Tuesday before first day of principal photography.
9. **Crew Meetings:** It is important to hold regular crew meetings addressing production problems and organizing the next week's work. Monday is highly recommended since it permits the producers time to draft any related petitions. All crew members must be notified about the day/time. Each member of the class must provide to their producers, by the first day of class, a copy of their weekly semester schedule of classes and obligations. This can be held on Zoom.
10. **Script Read Through:** The Assistant Director should lead a Script Read Through with all departments outside of class time in-person or on Zoom. Following the Read Through, any pertinent issues concerning all departments (the crew) will be discussed. We recommend that you involve your cast in the Read Through as soon as possible. If there is an issue that cannot be resolved by the crew, the faculty welcomes your request for help to find a solution.
11. **Loss & Damages:** During the first full crew meeting each crew will determine how they will handle any loss and damages that might occur during the production. Each team will decide if the individual responsible for the loss or damage is financially liable or if it will be split between crew members. If the liability is split, crew members must decide if it is to come out of the production budget or out of pocket. Whatever the agreement, it must be signed by all members of the crew and given to the producing instructor.
12. **Late Returns:** If a Late Fee is incurred by a department (camera, sound, producing or other) for not returning their equipment on time, the crew members of that department will be charged and pay the full amount of the late fee. The return date is usually the Monday following pick-ups, but it is the responsibility of each department to keep informed of their official return date.
13. **Submitting Production Plans:** During production, Directors will present a preliminary shot list, storyboards, overheads and lined scripts to the faculty and fellow crew members by 9:00 AM Tuesday. Shot lists will be reviewed in the afternoon classes and any feedback will be given to the Director.

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Final Shot list must be delivered (with an additional hard paper copy to follow) to the faculty and other crew-members by 5:00 PM FRIDAY. After submitting this final shot list, directors may not make any changes to it overnight. Once production on that scene has begun, the director can then collaborate with their crew to change the shot list. Preliminary call sheets are due on Thursday. Final call sheets are to be sent by 5pm the day before filming.

14. **Responsibility:** It is every crew member's responsibility to notify the faculty in the event there is serious dissent among crew members. In such cases the faculty shall act as arbitrators. Every registered member of the 480 production crew is to be on set, except the editor(s), for the entire production. Exceptions to these on set obligations can only be granted by faculty.
15. **Insurance & Releases:** For the protection of cast, crew, and public, each production must have all the proper actor releases, location permits, insurance coverage, copyright arrangements, etc. Be aware however that there is NO vehicle insurance through USC. In order to use a car or truck of any kind, you must provide coverage through your own insurance. Beware! Don't assume that your existing personal car insurance will cover rental vehicles. Check with your insurer first or purchase coverage from the car or truck rental agency.
16. **12 - Hour Workday:** Crews will limit their workdays to 12 hours from call to wrap excluding lunch (lunch is ½ hour minimum). Clean-up must be included in work time. The twelve-hour day and turnaround pertain to prep and production days. 12-hour days must include any prep and wrap needed by all departments including the Art Department. Everyone in pre-production, production, and post-production needs to be mindful of working no more than a 12-hour day.
17. **Turnaround:** Crews must be given a 10-hour turnaround (including wrap) between production days. SAG requires that actors have a 12-hour turnaround.
18. **Safety:** It is the responsibility of each and every member of the 480 crew to ensure that all rules and guidelines for filming a 480 are followed. It is every crew member's responsibility to insure a safe set for everyone. The producer has the ultimate responsibility to see that the set is safe, and all rules and guidelines are followed. If at any time the producer feels that the set is proceeding in a manner that puts anyone in jeopardy, they have the responsibility to shut down the production until the situation is rectified. Prior to executing a shutdown, the producer must report the unsafe condition and secure permission from Scott or Helaine (call Tola if you cannot reach them).
19. **Additional Safety:** The use of special equipment is prohibited without the prior approval of Scott & Tristan. This includes—but is not limited to—car mounts, dollies with jib arms, Steadicams, cranes, scissor lifts, condors, camera cars, helicopters, drones and generators.

Students may film in a moving vehicle as long as they and the passengers are wearing seat belts. There can be no lights, reflectors or fill cards in place to distract the driver. Scenes that require dialogue or intense concentration by the actor will not be permitted to be filmed in the moving vehicle. All vehicle shots require a completed Production Safety Plan with all required sign-offs.

20. **Non-USC Camera Equipment:** Use of any and all non-USC camera equipment must be approved by the cinematography instructor, Tristan Whitman & Scott Kroopf, who may need to consult with the

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Head of Physical Production, Hashem Selph. Refer to the document, "Guidelines for Non-USC Camera, Grip, and Lighting Equipment" for details and instructions on how to request such equipment.

21. **Music:** All 480s must use only original music or music from the USC Cinema Music Library (available at the Sound Department). Any deviation from this policy will only be considered by petition. There is a general rule in the film school that the use of any pre-recorded music must be cleared World-Wide and in Perpetuity. The use of music that is public domain is allowable, if the music is proved to be "PD," and the process usually takes 1 or 2 months for certification.
22. **Cast:** All cast members must be available for scheduled production days during production, as well as possible pick-ups and dialogue looping. It is also advisable to check additional availability in the event that weather forces a change in the production schedule.
23. **Production Book:** The Producer and A.D. will complete a Production Book and deliver it to the Producing Instructor by 9am of the morning of the last class on Tuesday 11/28/23. Each book must contain all the information which is pertinent to a specific production (i.e., releases, permits, letters, cue sheets, etc.). 480 Projects will not be screened unless the Production Books are turned in on time.
24. **Disallowance of filmed material:** The faculty reserves the right to disallow the use of any footage that is not written in the final approved script such as: added scenes or "ad lib" material. Any changes should be discussed with Scott Kroopf & Helaine Head and receive full faculty approval prior to photography.
25. **Visual Effects:** Visual effects and compositing must be included in the initial Week 2 production plan. Any and all VFX will require pre-approval by petition no later than the Tuesday before the weekend in which the VFX scene will be filmed. Such petition must stipulate dates for the delivery of the finished composites. All visual effects must be completed and in the film at Picture Lock.
26. **450 students:** 450 students should be included in any scheduling information.
27. **Color Grading:** Cinematographer, Director and Producers must all attend the Color Grading session.

Violation of any 480 rule may result in failure of the class, loss of First Look, and no distribution of the final film.

In addition, students are to understand and abide by the USC School of Cinematic Arts Television Safety Guidelines. **Violation of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.**

ATTENDANCE: See NOTE* regarding disqualification from submitting a script or to pitch.

Students are expected to be on time and prepared for each class. One absence may result in a student's grade being lowered by one notch (IE: A becomes A-). Two absences may result in a student's grade being lowered by two notches (IE: A- becomes B). A third absence may result in a student's grade being lowered another full point (IE: B becomes C). Grades can be lowered by one full point for every additional absence.

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TARDINESS: A student is deemed late 7 minutes after the class is scheduled to start. One late arrival may not affect your grade. Two late arrivals equate to one full unexcused absence. (IE: A becomes A-). Three late arrivals may result in your grade being dropped by two portions (IE: A- becomes B). Four late arrivals may result in your grade being dropped three portions (one full point: B becomes C). Lateness of more than 30 minutes will count as an absence.

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis, and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).
- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.

GRADING

Grading is based on several things:

Performance of role	50%
Contribution to class	15%
Execution of assigned task and assignments	35%

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 the faculty 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) 740-077.

REQUIRED TEXTS:

****Please see individual discipline syllabus for information on required texts****

CREW PRESENTATIONS:

On the days to be designated, each crew will meet with the faculty to present their production plans for the next day of photography. These presentations must include location stills, shot list, and one liner. Also include any alternate plans, cover sets, etc. in case of inclement weather or lost locations. The A.D. will make the presentation in concert with all of the departments.

DAILIES SESSIONS:

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1. The entire class meets each Tuesday morning to view and discuss dailies, and cuts as indicated in the class schedule. We shall begin promptly at 9 AM* unless otherwise announced. This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust. Strive to be both honest and constructive in your comments.
2. **No crew member including the director is permitted to screen dailies before the Tuesday morning class. Only the Editors who are syncing the dailies are permitted to pre-screen dailies to check sync before the Tuesday morning class.**
3. **Silence** from the class, while screening dailies is required at all times. Comments, jokes, or inappropriate laughter make it difficult for the crew and the entire class to evaluate.
4. Guests must be cleared beforehand by Scott Kroopf.

EDITING AND SCREENING CUTS:

1. All editing is to be done by the student editing crew. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to edit the picture.
2. No crew member is allowed to participate in the editing process or to see the edit-in-progress until the screening of the first (Editors) cut. Please do not ask the editors to create DVDs or QuickTimes of cuts until that time. Allow them to fully explore the material before presenting it to the class.
3. Editors need to allow sound designers to edit sound on all cuts. Editors should inform the sound designers of certain scenes or sequences that need sound design and provide them with a QuickTime. If Temp music is needed during the editing process, editors should provide the sound department with a QuickTime and any suggested music. This will allow the filmmaking team to work together more smoothly and improve creative coordination.
4. The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.
5. All stage directions should be muted from the track before cuts are screened.

BUDGETS

The budget is the blueprint of the Film you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the script.

The budget for all 480 productions is \$10,430, which is provided as a stipend by SCA to the student producers to manage. Students cannot contribute any additional funds to the production.

Completing a solid and accurate budget will require communication. The Director and individual Crew Member must communicate to the Producer what they need in order to realize their vision of the script. In other words, communicate your wish list; what lens - what light - which location, what props, sets, mics, in short everything everyone could want. This will be put on paper by each department in the form of a Department Budget. The Producer will then try to make it all work. Some compromises will have to be made. The more each Crew Member communicates with the Producer, the more they can help.

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In order for the Producer to keep and maintain their budget they must constantly be aware of what is being spent (or what will be spent). Each crew member must get the approval of the Producer before committing to any spending. Only the Producer can authorize expenditures, not the Director or any other crewmember. All expenditures must be **pre-approved by Producers**. To be reimbursed, pre-approved receipts from the preceding week must be turned in to the Producer by 9am Monday so that the Producers have time to generate current expense reports for Tuesday's dailies class.

If everyone plans ahead, you will be able to get more for your money and all your hard work.

SHOT LIST / SCHEDULE / CALL SHEETS / DPRs

On Thursday before each weekend, Scott and Tola must receive the call sheet drafts via email by 1pm. If there are any changes to be made, you will be contacted, and changes must be made immediately and sent back to Scott and Tola **by Friday no later than 5pm**. Tola will forward and distribute call sheets to faculty prior to production weekends. In addition, the Office of Physical Production (Hashem Selph) must receive **copies** of the call sheets by end of business Friday. DPRs must be completed in full by the AD and emailed to the Physical Production Office (Hashem Selph) **by Tuesday no later than 9am** and Scott & Tola should be copied on that email.

CASTING

Producers and Directors are required to upload casting tapes to be reviewed by faculty, who will need to approve the cast. The cast must be locked by the Tuesday before principal photography starts. There will be no recasting after this date unless an unforeseen emergency arises.

CASTING VIDEOS

All audition videos must be recorded for faculty to view.

REWRITES

All rewrites **MUST** be approved by Scott & Helaine and should be uploaded so other faculty can review them.

USE OF STAGES

Stage guidelines will be distributed separately. Producers, Assistant Directors, Production designers & Cinematographers will need to read carefully.

PICK-UPS BY PETITION.

Pick-Up shots are exactly as named. Pick-Ups are defined as: inserts, short expository shots to clarify a story point, a close-up action such as picking up or setting down a coffee cup, CU of a written note or letter and so forth.

Pick-Ups must be approved by Petition. The Shot List for Pick-Ups will be determined following the screening of the third cut. A shot list for pick up scenes is determined by collaboration between the Director, the Editors, the Producers, and the Producing, Directing & Editing professors, (Scott Kroopf, Helaine Head, and Jason Rosenfield). They will be the primary instructors evaluating the need for pick-

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up shots.

*****PETITION PROCESS*****

It is possible that issues will arise that are not covered by these guidelines or that you wish an exception for legitimate reasons. In such cases, it is possible to submit a formal petition to the faculty requesting approval of your plans.

***The Petition must be signed (acknowledging agreement) by all members of the crew and submitted to Scott Kroopf at 9:00 am Tuesday - before the production day in question. This will allow the faculty sufficient time to study the request(s) and meet with the crew for additional research and discussion (if needed).**

Note: If the need for a petition submission is known well in advance, the faculty would welcome the opportunity to review and act on it before the deadline. More time would allow the faculty to listen to all sides before weighing the facts for a decision.

The faculty will notify the crew of its decision by the end of the day on Tuesday.

MAIN TITLES and END CREDITS:

The schedule for title preparation and recording can be found on the current 480 Calendar Schedule. The dates on the calendar must be adhered to in order to meet the film completion dates.

All title lists MUST BE APPROVED by the faculty and all of your department heads. Other updated Main & End Credit information will be distributed in class, if needed.

Participation by at least one member (although both are preferred) of the Camera and the Production Design departments in creating and photographing the titles is vital.

Following are general guidelines for the Main Title & End Credits:

Pick up a sample format for main titles and credits at the Student Production Office at your earliest convenience. This sample utilizes a Title Card with copyright information at the head of the picture with all other credits appearing at the end. This is just one possible format, however most of the elements used in the sample are requirements here at USC and in the industry. The faculty must approve any departures from this format.

Title Specifics:

1. Presentation credits are not allowed. No "Film By" or "So and So Presents..." We view the film as the creation of the entire crew and not simply the director or producer. This policy applies to promotional materials and screening programs as well.
2. There must be a standard copyright disclaimer in size no less than 30 pixels. The date of copyright will be 2024. This copyright should appear in the end credits – **© 2024 University of Southern California. All Rights Reserved.** More information is available on SCA community.

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3. Font and Type size are your choices. Just be aware that digital does not always handle delicate serifs and fancy fonts, effectively. To be readable, the number of lines placed within the title area is just as important as the font and type size decisions. Most title designers suggest no more than 12 to 14 horizontal lines on a card.
4. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crew members are included on one card, the approved order is: Director, Writer(s), Producers, Cinematographers, Editors, Sound Designers, and Production Designer(s), Assistant Director, other registered crew positions will be discussed in class
5. Acknowledgements, dedications or “special thanks” cards are subject to unanimous approval of all crew members and the faculty.
6. The last card(s) containing people’s names must credit the SAs (student assistants) and Faculty Members and list their roles. Please be sure to put the appropriate suffix after faculty members. For example, Jason Rosenfield, ACE.
7. The last card contains the technical credits for Sony, AVID and Breakdown Express as well as the “Green Seal” if your project qualifies. The Student Production Office website has the brand “logos” to be used as graphics on these cards.
8. Titles are approved in 3 phases: First draft of title copy must be turned into the producing instructor for faculty review, corrections, and approval. Final approval by the faculty is required before the camera-ready artwork is shot or created.
9. The credit block of registered students must be listed in all media.

12-Hour Work Day

THE PRODUCTION DAY

Stage work: **Twelve hours from start to finish including a half hour for lunch.**

- 1) Report To: Crew and cast may report to a location within a thirty-mile radius from USC. It is a twelve-hour day commencing with the first call. If the crew starts at 8am and the cast is called at 10am, the day must end at 8:30pm. All crew and cast must have 30 minutes for lunch that is provided. There is no 13th hour for wrap.
- 2) Outside the "Zone": If the location is between thirty and fifty miles from USC, all travel time is considered work time. If the crew leaves from USC at 7am and travel requires an hour and a half to the location and an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour day for recording. Travel may not be added to the front or back as an outside entity. A half-hour lunch is also deducted from the total twelve hours. Productions may secure a “report-to” parking location at the edge of the 30-mile zone and consider that the starting and ending point for the day’s work. Such a base-camp location must be permitted and insured like any other.

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3) Distant Location: Locations beyond fifty miles are considered distant locations. Both the cast and the crew must be put up in a hotel or motel. Screen Actors Guild actors must be housed one-to-a-room in the best available lodging. They must also be given a Per Diem. The production day is for twelve hours and twelve hours only. Included in that twelve hours is a half hour deduction for lunch.

NOTE: In the unlikely event that legitimate circumstances create a possible exception to this rule the students may petition the professor or professors for a one-time exemption.

*** The best use of the production day is either an on-campus or a nearby location. ***

Special Rule 480 Friday Night

A. Friday night productions must be faculty approved by petition.

B. Any minutes or hours used for a “short” call will be counted as a full 12-hour call. In other words, it will count as a full day of production in your 8-day schedule. This rule applies to pick-up days, as well.

COVID-19 Protocols for Student Productions

Maintaining symptom-free classrooms and productions is our highest priority. Anyone showing symptoms of a respiratory disease (such as a cough, fever, sore throat, or runny nose) should not come to set or class. You also should wear a mask for 10 days if you have had close contact with someone who has tested positive for COVID-19.

Testing

There are no general COVID-19 testing requirements at this time, with some limited exceptions below:

1. In situations where an actor’s performance will require **close or intimate contact**. Examples of “close or intimate contact” include: kissing; two or more actors speaking at close range; simulated sexual situations; etc.
2. In situations where an actor’s performance will require **extreme exertion**. Examples of “extreme exertion” include: a heated verbal exchange or other deeply emotional exchanges, simulated hand-to-hand combat, other stunts involving fighting, etc.
3. If **an actor makes a reasonable request for testing**, then the production should provide tests for them and other actors involved in scenes with them.

Student productions with the above situations should plan to provide antigen tests for actors (i.e., you must budget for a small supply of tests), and should also offer tests to actors proactively.

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Student productions should maintain a record of tests taken for their productions by having actors sign the *COVID and Other Communicable Diseases Acknowledgement* form (on SCA Community). All actors involved in the scene must show proof of a negative test (by signing an acknowledgement) prior to arriving on set.

Anyone who tests positive should report it to the producer and/or 1st AD immediately and not enter the set or classroom.

Testing Positive for COVID-19

Individuals who test positive for COVID-19 should not come to class or set under any circumstances for the first five days (Day 0 being the first day of experiencing symptoms or testing positive, whichever comes first) and should remain in isolation. While you are no longer required to have a negative antigen test before leaving isolation after the first five days (see notes below), negative tests remain strongly recommended before ending isolation between day 6-10. Individuals testing positive should meet the following criteria before ending isolation after Day 5:

- You have no fever for 24 hours (without using fever-reducing medicines).
- Your symptoms are improving.

During days 6-10, you must exercise additional precautions:

- Wear a well-fitting surgical mask or N95 mask at all times.
- Eat alone or outdoors.

Vaccination

There are no vaccine or booster requirements at this time, but they are still highly encouraged. If you are interested in getting vaccinated, please reach out to USC Pharmacies to schedule an appointment. <https://pharmacies.usc.edu/services/immunizations/>

Masking

Masking is not required in classrooms or on sets for USC student productions, with the following exception:

- Anyone who has had close contact with someone who tested positive for COVID-19, even if you are not showing any symptoms, must wear a mask for 10 days.
- **You have had close contact if you have shared the same indoor airspace, e.g., home, classroom, airplane, etc., for a cumulative total of 15 minutes or more over a 24-hour period with someone while they were infectious.**

Further Information and Resources

Current USC COVID-related information can be found at: <https://coronavirus.usc.edu/>

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Schedule of Classes & Production

CLASS TIMES & ROOM ASSIGNMENTS:

Tuesday 9am-11:50am (All 480 students)

SCA 110 (Except as noted on schedule)

Tuesday 1pm-4:50pm (Individual Discipline Seminar\Labs)

SCA 406, Helaine Head (*Directors*)

RZC STG D, Tristan Whitman – (*Cinematographers, Gaffers*)

SCA B149, Jason Rosenfield – (*Editors*)

SCA 356, Scott Kroopf – (*Producers, Assistant Directors*)

SCS 107, Mimi Gramatky – (*Production Designers*)

SCB B115, Suhail Kafity – (*Sound*)

Thursday 9am-12pm (Avid Lab)

SCA B148, Rommel Villa – (*Editors & Asst Editor, who must attend first 2 classes*)

Tuesday, August 22nd, Class #1—Orientation & Presentations

9:00am-10:15am | Introduction to core 480 faculty and SAs, guidelines /class structure/calendar review. Please come to class having read all the scripts and guidelines. Come with any questions you may have.

10:30-11:50pm | Crew by Crew presentations of project status

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1:00-4:50pm | Individual discipline seminars/labs

ASSIGNMENT: Each team needs to complete a well-developed test plan including call sheets, lists of make-up, hair, wardrobe, camera, lens, and sound tests.

Tuesday, August 29th, Class #2—Production Status Reports & Mtgs

Faculty Presentation in SCA 255 and Production Meetings location as listed below.

9:00-11:50am | We will meet crew by crew to review pre-pro status and present their Test Shoot Plan.

Crews will hold production meeting while waiting to be rotated to meet with faculty.

OBLIGATORY 9:00a in SCA 255 for crew presentation with faculty

10:00 – 11:50a Production Meeting, SCA 258

SIREN SALON 9- 9:45a Production Meeting, SCA 204

10:00a in SCA 255 for crew presentation with faculty

11:00-11:50a Return to Production Meeting, SCA 204

NUCLEAR 9:00a Production Meeting in SCA 259

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10:45a in SCA 255 for crew presentation with faculty

11:30-11:50a Return to production meeting in SCA 259

AMOS 'BRIDE

9:00a Production Meeting, SCA 209

11:15a in SCA 255 for crew presentation with faculty

ASSIGNMENT DUE: Each team will present to complete a well-developed test plan including call sheets, lists of make-up, hair, wardrobe, camera, lens, and sound tests.

.....
1:00-4:50pm | Individual discipline seminars/labs

LABOR DAY September 4th

Tuesday, September 5th, Class #3—Set Protocol

Set Protocol meetings on Stage 3.

Set protocol and script read-through.

The shooting crew/demo and set protocol - defining the collaborative working roles on the set. Crews not on stage will be having a design meeting with Mimi or an editorial meeting with Jason.

9:00-10:20am

STAGE 3 | Set Protocol Demo with **Obligatory & Nuclear** crew

9:00-9:40am

SCA 110 | **Siren Salon** meets with Mimi.

TBD | **Amos Bride** meets with Jason.

9:40-10:20am

SCA 110 | **Amos 'Bride** meets with Mimi.

TBD | **Siren Salon** meets with Jason.

10:20-10:30--BREAK

10:30-11:50am

STAGE 3 | Set Protocol Demo with **Siren Salon & Amos Bride** crew

10:30-11:10am

SCA 110 | **Obligatory** meets with Mimi.

TBD | **Nuclear** meets with Jason.

10:30-11:210am

SCA 110 | **Nuclear** meets with Mimi.

TBD | **Obligatory** meets with Jason.

NOTE: Working on stage, appropriate crew attire and footwear required

.....
1:00-4:50pm | Individual discipline seminars/labs

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TEST SHOOT WEEKEND

One day only: Either September 9th or 10th

TURNOVER: Editors need to provide Sound with QuickTime and AFF of Test weekend dailies on Monday Sept 11th at 10pm to Hannah Schoettmer.

Tuesday, September 12th, Class #4—Dailies

9:00-11:50am | SCREEN TEST WEEKEND DAILIES and discuss.

1:00-4:50pm | Individual discipline seminars/labs

1:00-2:30pm | Producers and Directors | Greenlight Presentation by individual crews: overall production plan for shoot weekend 1

SHOOTING WEEKEND 1

September 16th & 17th

TURNOVER: Editors need to provide Sound with QuickTime and AFF of Shoot Week 1 dailies on Monday Sept 18th at 10pm to Hannah Schoettmer.

Tuesday, September 19th, Class #5—Dailies

9:00-11:50am | SCREEN WEEKEND 1 DAILIES and discuss.

1:00-4:50pm | Individual discipline seminars/labs

SHOOTING WEEKEND 2

September 23rd & 24th

TURNOVER: Editors need to provide Sound with QuickTime and AFF of Shoot Week 2 dailies on Monday Sept 25th at 10pm to Hannah Schoettmer.

Tuesday, September 26th, Class #6—Dailies (Norris)

9:00-11:50am | SCREEN WEEKEND 2 DAILIES and discuss.

1:00-4:50pm | Individual discipline seminars/labs

SHOOTING WEEKEND 3

September 30th & October 1st

TURNOVER: Editors need to provide Sound with QuickTime and AFF of Shoot Week 3 dailies on Monday Oct 2nd at 10pm to Hannah Schoettmer.

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Tuesday, October 3rd, Class #7—Dailies

9:00-11:50am | SCREEN WEEKEND 3 DAILIES and discuss.

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1:00-4:50pm | Individual discipline seminars/labs

SHOOTING WEEKEND 4 (Optional)

4th Weekend by Petition only

October 7th & 8th

TURNOVER: Editors need to provide Sound with QuickTime and AFF of Assembly Cut or Shoot Week 4 dailies on Monday Oct 9th at 10pm to Hannah Schoettmer.

Tuesday, October 10th, Class #8—Assembly Cut (Dailies)

9:00-11:50am | ASSEMBLY CUT or Weekend 4 dailies (if need be) and discuss.

⇒ 480 Student Reps Elections and Script Reading Volunteers

.....

1:00-4:50pm | Individual discipline seminars/labs

1:00-2:30pm | POST SUPERVISION with Directors, Producer, AD, Editors & Sound: Review schedule and responsibilities.

ASSIGNMENT FOR NEXT WEEK: Producers create a 1st draft of main and end title; editors create QT for Sound. Temp sound for cut delivered by sound designers, editors will cut it in.

FALL RECESS October 12TH- 13TH

TURNOVER: Editors create a QuickTime for temp sound & music delivered by sound designers by Sunday Oct 15th.

Tuesday, October 17th, Class #9—Editor's Cut

ASSIGNMENT DUE: Main and end title drafts due for faculty review.

9:00-11:50am | Screen **Editor's Cut** [426 & 450 crew members should attend the Editor's Cut if possible.]

.....

1:00-4:50pm | Individual discipline seminars/labs

Saturday, October 21st, ADR/Foley Stage

9:00am-1:00pm | 480 ADR/FOLEY BOOTCAMP

For Directors, Producers and Sound Designers

TURNOVER: Editors create a QuickTime for temp sound & music delivered by sound designers by Sunday Oct 22nd.

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Tuesday, October 24th, Class #10—Director's Cut

9:00-11:50am | Screen **Director's Cut**

Outside Guests will join us to give feedback.

.....
1:00-4:50pm | Individual discipline seminars/labs - Pickup breakouts

You must petition for Pickups.

PICKUP WEEKEND (If needed, by petition)

October 28th or 29th

TURNOVER: Editors create a QuickTime for temp sound & music delivered by sound designers by Sunday Oct 29th.

Tuesday, October 31st, Class #11—Producer's Cut

9:00-11:50AM | Screening **Producer's Cut**

.....
1:00-4:50pm | Individual discipline seminars/labs

FINAL FACULTY SCREENING

Friday, November 3rd (Time & location TBD)

PICTURE LOCK (Including final title layout)

Sunday, November 5th by 5:00pm

[We will meet crew by crew to lock]

TURNOVER: Editors create a QuickTime for spotting session by Sunday Nov 5th at 6pm.

Tuesday, November 7th, Class #12

TURNOVER TO SOUND & PICTURE

** Project 01-04 will be assigned after the semester starts.*

9:00am-12:00pm | Students will rotate between sound hand over and spotting.

9:00-10:30am | SPOT Project 01 in SBCB128

9:00-10:30am | SPOT Project 02 in SBCB130

10:30am-12:00pm | SPOT Project 03 in SBCB128

10:30am-12:00pm | SPOT Project 04 in SBCB130

.....
1:00-4:50pm | Individual discipline seminars/labs

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Note: EDITORS ONLY turn over Sound and PIX in B148

Friday, November 10th (SCA 255)

Pitches for Spring 2024

FOLEY WEEKEND

November 11th & 12th (Details TBD)

Tuesday, November 14th, Class #13

8:00am-12:00pm | BG PREDUB PROJECTS 1-2 in B128/130

1:00-4:50pm | BG PREDUB PROJECTS 3-4 in B128/130

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1:00-4:50pm | Individual discipline seminars/labs

ADR WEEKEND

November 18th & 19th (Details TBD)

FULL SCORE DELIVERED TO PICTURE EDITORS

Monday November 20th

Tuesday, November 21st, Class #14

8:00am-12:00pm | FX/FOLEY PREDUB PROJECTS 1-2 in B128/130

12:00-5:00pm | FX/FOLEY PREDUB PROJECTS 3-4 in B106/107

Projects not in PREDUB will meet in the morning to review music.

Music with composers 'temp cues. We will meet crew by crew. The full score must be cut in.

Tuesday, November 28th, Class #15 – SBS 115

9:00-12:00pm | **FULL CLASS**—Sound designers screen their film with pre-dubbed sound.

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1:00-5:00pm | Table screening of Dialogue in B127

FINAL COLOR GRADED PICTURE DUE

[Need delivery details]

Tuesday, December 5th | Dialogue/ADR Pre-Dubs

9:00am-5:00pm | DIA/ADR Pre-Dubs Project 01, B128

9:00am-5:00pm | DIA/ADR Pre-Dubs Project 02, B130

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9:00am-5:00pm | DIA/ADR Pre-Dubs Project 03, B106

9:00am-5:00pm | DIA/ADR Pre-Dubs Project 04, B107

Monday, December 11th | Final Mixes

9:00am-6:00pm | FINAL MIX Project 01, B128

9:00am-6:00pm | FINAL MIX Project 02, B130

Tuesday, December 12th | Final Mixes

9:00am-6:00pm | FINAL MIX Project 03, B128

9:00am-6:00pm | FINAL MIX Project 04, B130

TEST SCREENING

Wednesday December 13th at 9am

(DIR, PROD, SND) should be present.

FINAL SCREENING

Thursday December 14th at 7pm in Norris Theater

Statement on Academic Conduct and Support Systems

ACADEMIC INTEGRITY:

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

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The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

ARTIFICIAL INTELLIGENCE (AI) POLICY:

In this course, you are allowed to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

COURSE CONTENT DISTRIBUTION AND SYNCHRONOUS SESSION RECORDINGS POLICIES:

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

STUDENTS AND DISABILITY ACCOMMODATIONS:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as

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accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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

SUPPORT SYSTEMS:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

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

Diversity, Equity and Inclusion - (213) 740-2101

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

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

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323) 442-0382 (HSC)

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.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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 at <http://cinema.usc.edu/about/diversity.cfm> or e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class hereat <https://eeotix.usc.edu/eo-tix-resolution-processes/>

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.

“Collaboration may be the very thing, if properly encouraged, that allows the work to speak in the most developed way to the largest number of people...”

--- Walter Murch