



USC

CTPR 424, Cinematography Practicum
2 Units
SPRING 2024, Friday 9am-12:50 pm.

IMPORTANT:

Please note the final class is during the week of finals Friday, December 8th, 9am-12:50 pm.

All students are required to attend class and screen their final assignment that day.

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

FOOD AND DRINKS (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: XXXXXXXXXX

Office:

Email:

Phone:

Office Hours:

Student Assistant:

Email:

Phone:

Equipment Help:

Production & Stage Services – Camera Room SCX 214

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

Production & Stage Services -Lighting Room SCX 107

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO:

Film Stock

Arts Laboratory Specialist - SCB B146

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO:

Stage Help:

Production & Stage Services- Scene Shop SCX 105

HOURS OF SERVICE: 8:30am to 5pm, M-F

CONTACT INFO:

IT Contact Help Desk:**Senior Academic Advisor:**

Student Service Advisor

HOURS OF SERVICE: 8:30am to 5pm, M-F

CONTACT INFO:

ATTENDANCE IMPORTANT (see GRADING STANDARDS)

To all,

Although the attendance policy is explained in our syllabus, there seems to be some confusion about when students can attend class on zoom and if this is considered an absence. There are two situations in which a student will be excused from attending class in person

1. If they test positive for COVID and,
2. If there is an unavoidable emergency. **You'll be asked to provide evidence of either.**

If a student cannot attend class due to illness or an emergency, **they must email me and our SA Ging Sow in advance so the zoom cart can be set up.** The student is expected to attend on zoom. If this is not possible the class will be recorded. This will help an absent student with the lectures and demonstrations but obviously not the hands-on portions of class. **You can't practice loading a magazine or serving as a member of the crew on zoom.**

Therefore, it's highly recommended that student attend classes, so if an illness or emergency occurs, your grade will be minimally affected.

Course Description

Welcome to CTPR 424. This course is a prerequisite to serving as a cinematographer on Production 3, CTPR 480, Sloan and Stark (CMPP 592) Projects as well as enrolling in CTPR 557, Advanced Cinematography. Regardless of whether you want to be a cinematographer, director, producer, editor, production designer, writer, or sound person this class will further your knowledge of visual story telling. You will be asked to think like a cinematographer which will help you communicate with other members of the crew. There will be emphasis on both technical and aesthetic components of cinematography. Expect to draw on basic mathematical concepts such as fractions and ratios to understand F/stops, lighting ratios and the exposure triangle. Through lectures and demonstrations, you will become aware of how lighting, lenses and movement develop character and create emotions. By serving in a variety of crew positions during in-class exercises, you will increase your ability to problem solve on a set. Upon completion of this course, you will develop an appreciation of the art and craft of cinematography.

Learning Objectives and Outcomes

By the end of this course, students will be able to:

- Build and shoot with an Arriflex SR3 Super 16 film camera
- Demonstrate the use of a professional incident light meter to determine exposure
- Demonstrate the use of lighting and grip equipment in a professional and safe manner
- Serve in a variety of positions in the cinematography department
- Execute lighting and shot continuity within a scene
- Identify different types of film lights and determine appropriate usage in a scene
- Utilize a waveform monitor and vector scope to determine proper exposure and saturation
- Create and read a basic lighting diagram
- Use the language of a cinematographer to communicate with their crew
- Design and execute a cinematography test employing the scientific method

Prerequisite(s) CTPR 327 or CTPR 310

Course Notes

Most class sessions will be half lectures and demonstrations and the other half heavily activity based. Weeks 2 through 7 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 most of the class. If you are having difficulty answering the questions, it's your responsibility to sign up to meet with the instructor to discuss the questions you failed to answer correctly. 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. The higher of the two scores will be used to calculate your final grade. The goal of the class is to help you learn cinematography and so the class is designed to optimize your opportunity to do so.

Technological Proficiency and Policy

Students may use their personal electronic devices during class sessions. Devices are permitted to the extent that they do not distract your attention, or the attention of your peers. It is up to the instructor's judgement whether a device is distracting. If it is deemed distracting, you will be asked to put away your device for the remainder of the class session.

Depth of Field Tables and calculators (DOF Master- <http://www.dofmaster.com/dofjs.html>) plus D of F Simulator (<https://dofsimulator.net/en/>) 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

Copies of lectures, film clips, and other class information are posted on Blackboard and the Google Drive.

Required Materials

- A small flashlight (the type that allows the flashlight globe to be exposed, i.e., freestanding candle mode of mag light). <https://www.facebook.com/watch/?v=10154670115075706> It will assist in focusing a lens The led mini mag light work well. <https://www.amazon.com/Maglite-Mini-2-Cell-Flashlight-Holster/dp/B000F5CRLA> *The light on a phone will not serve as an acceptable substitute.*
- Work gloves

Optional Materials

- A light meter. During in-class exercises the Camera Room will provide the Spectra Professional IV-A incident light meter. (http://www.spectracine.com/product_2.html) In addition to use in class you MUST check one out for your Final Assignment (unless you own your own meter). However, I highly recommend you purchase your own if you are serious about learning Cinematography.
- Introduction to Cinematography: Learning Through Practice by Tania Hoser
- The Filmmaker's Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants 1st Edition by Blain Brown. Another great book by Blain 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. This assignment must be proposed by you and approved by the instructor.

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 in the mid-term, you have the choice to take an optional final.

In-Class Exercise Crew Performance 30%

Throughout the semester, you will be assigned rotating crew positions on lighting and shooting exercises. You are expected to be prepared for the crew position you are assigned.

Cinematographers -

Each cinematographer will choose a shot from a film, music video, tv, etc. which they will light and shoot. Each cinematographer will be given 100 ft. roll of super 16mm film. That about 3 minutes running time. They will meet with the instructor with shooting plans. Refer to In-Class Exercise Folder on Blackboard in the Assignment Section. Once approved the final shooting plan must be emailed to the instructor and crew by 6pm the day before the shoot. Bring in and take with you all props and arrange for talent. Neither members of the class or the SA will serve as talent.

Crew Member -

All crew must come prepared to carry out the responsibilities of the assigned position. It's essential to help the cinematographer achieve their shot while staying in your assigned position.

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.

****Assignment Submission Policy:**

Assignments submitted late are subject to the grade being lowered by one portion of a grade, i.e., from A to A- for each day it's submitted late.

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

Grading Standards

	Class Participation	In-Class Exercise Crew Performance	Mid-term Test or Optional Final	Final Assignment
A	Refer to Absence & Lateness Policy. Student consistently participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is consistently prepared for their crew position and performs their responsibilities in a professional and safe manner. Student demonstrates exemplary knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents a very well-conceived lighting idea and plan to instructor and crew when due.	Student scores between 90 -100.	Student designs a very well-conceived test according to the scientific method. Footage is uploaded to class platform on time. The Summary-Self Critique presents a cogent description and accurate analysis of the test, as well as integrates and applies intermediate cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.
B	Refer to Absence & Lateness Policy. Student usually participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is usually prepared for their crew position and performs their responsibilities in a professional and safe manner. Student demonstrates proficient knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents a well-conceived lighting idea and plan to instructor and crew when due.	Student scores between 80 -90.	Student designs a well-conceived test according to the scientific method. Footage is uploaded to the class platform on time. The Summary-Self Critique presents a thoughtful description and mostly accurate analysis of the test, as well shows clear comprehension of intermediate cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.

C	Refer to Absence & Lateness Policy. Student sometimes participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is sometimes prepared for their crew position and performs their responsibilities in a professional and safe manner. Student demonstrates developing knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents an adequate lighting idea and plan to instructor and crew when due.	Student scores between 70-80.	Student designs an adequate test according to the scientific method. Footage is uploaded to class platform on time. The Summary-Self Critique presents an adequate description and analysis of the test with some inaccurate explanations of basic cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.
D	Refer to Absence & Lateness Policy. Student rarely participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is rarely prepared for their crew position and performs their responsibilities in less than professional and safe manner. Student demonstrates deficient knowledge of a variety of techniques to help achieve the cinematographer's shot and/or shows little or no interest. Cinematographer presents a less than adequate lighting idea and plan to instructor and crew when due.	Student scores between 60-70.	Student designs a deficient test according to the scientific method. Footage is uploaded to class platform on time. The Summary-Self Critique presents a less than adequate description and analysis of the test with inaccurate explanations of basic cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Either the Final Assignment Plan or the Summary-Self Critique (or both) are not submitted by the due date and do not observe the conventions of written English.
F	Refer to Absence & Lateness Policy. Student fails to participate in class discussions, ask and answer questions plus give and receive feedback to and from their peers.	Student fails to prepare for their crew position and fails to perform their responsibilities in a professional and safe manner. Student demonstrates deficient knowledge of a variety of techniques to help achieve the cinematographer's shot and/or shows little or no interest. Cinematographer fails to present their lighting idea and plan to instructor and crew when due.	Student scores below 60.	Student designs a test that shows minimal or no understanding of the scientific method. Footage is not uploaded to class platform on time. The Summary-Self Critique presents a confusing description and analysis of the test with inaccurate or incorrect explanations of basic cinematographic concepts and principles while not following the guidelines in the Final Assignment Folder in Blackboard. Either the Final Assignment Plan or the Summary-Self Critique (or both) are not submitted by the due date and do not observe the conventions of written English.

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 make this course the best it can be. You will be asked for feedback throughout the semester and changes will be made when needed

Absence and Lateness Policy

If a student is late or absent, please contact the professor and SA before class.

Absence

One absence will result in your final grade being lowered by one portion of a grade, i.e., from A to A-.

Two will result in your grade being lowered by one full letter grade, i.e., from A to B.

Three will result in your final grade being lowered by two full letter grades, i.e., from A to C.

Your grade will be lowered by one full grade for every absence after.

Lateness

If more than 30 minutes late, it's considered an absence.

One lateness will not count against you, it's LA. However, if there is another lateness, the first will not be forgiven and will then count as two.

Two will result in your final grade being lowered by one portion of a letter grade, i.e. from A to A-.

Three will result in your final grade being lowered by two portions of a letter grade, i.e., from A to B+.

Four will result in your final grade dropping three portions of a grade, or one full letter grade i.e., from A to B. And so on...

If you arrive late, you **MUST** come to me during a break and let me know you are present. Please don't assume I saw you arrive. If you fail to do so, you may be marked absent.

If a student provides documentation of illness or emergency, the instructor may reconsider the policy regarding the effect on the final grade described above.

WEEKLY BREAKDOWN

WEEK 1 (01/12/2024)

Topics

Hand out syllabus, Introduce Blackboard, Attendance, Intro. Functions of Light, Properties of Light: Angle & Quality- In class Still Assignment- Properties of Light: Quantity: What is an F/Stop?, How to Use the Spectra Cine Light Meter, Worksheet 1 -Relationship between FC & F/stop Worksheet. Worksheet 8- Exposure Triangle Questions

SA- As many incident light meters as possible, copies of Worksheet 1 -Relationship between FC & F/stop Worksheet and Worksheet 8- Exposure Triangle Questions (both on Blackboard in content section in Charts, Lists & Other Information).

Students- Watch -How to Use the Spectra Cine Light Meter <https://vimeo.com/611373899/d53e5d4bdc>
The Natural - Light as a Metaphor <https://vimeo.com/732248566/74bcb05c35>

WEEK 2 (01/19/2024)

Topics

Quiz 1, Demonstrate- What is a Lighting Ratio?, Worksheet 2- Day Exterior Lighting Ratios
What is the Inverse Square Law? Property of Light: Color, Intro. to Color Temperature, Film Format & Workflow, Intro to Film Stocks & Sell Sheets
<https://www.kodak.com/en/motion/products/camera-films?color-or-black-white=color&film-type=negative> , Worksheet 3- Negative Film Stocks

SA- As many incident light meters as possible, Copies of Worksheet 2- Day Exterior Lighting Ratios & Worksheet 3- Negative Film Stocks (both on Blackboard in content section in Charts, Lists & Other Information).

Students- Watch – What is a Lighting Ratio? <https://vimeo.com/611353995/95ea5a2b83>
Bring flashlight and gloves.

WEEK 3 (01/26/2024)

Topics

Quiz 2, How Does a Motion Picture Camera Work?, How Does Negative Film Become a Positive Image?, Guidelines for Filling in a Camera Report, Worksheet 4- Filling in a Camera Report. Guidelines for Labeling Film Boxes and Magazines, Students will break into two groups. Half will learn to build the camera. The other half will learn to load a magazine.

SA- 2 Full SR3 packages, Copies of Camera Reports & Worksheet 4- Filling in a Camera Report (on Blackboard in content section in Charts, Lists & Other Information).

Students- - Watch- Building the Arri SR3 <https://vimeo.com/594499622/d4ccc3dd00>
Loading the Arri SR3 Magazine <https://vimeo.com/594402987/212ef8ed18>

Arri SR3 & Adaptor Demo <https://vimeo.com/602313540/6703b2450f>
Tripod, Fluid Head & Quick Release Plate Demo <https://vimeo.com/594426327/c25a249872>
Building the Changing Tent <https://vimeo.com/594806921/182f860cf3>
Bring flashlight and gloves.

WEEK 4 (02/02/2024)

Topics

Quiz 3, Electrical Distribution on USC Stages, Crew Positions, Set Protocol for In- Class Exercises, Function and Angle of the Lens, Lens Focal Length, How to Prepare for Your In-Class Exercise, Students will break into two groups. Half will learn to build the camera. The other half will learn to load a magazine. **SA will instruct how to get a production number**

SA- 2 Full Arri SR3 packages

Students- Bring flashlight and gloves. Watch-Fallen Angels <https://vimeo.com/732293091/607b662c10>
Holy Smoke <https://vimeo.com/732295088/0e1893df56> .Tinker, Tailor, Soldier, Spy <https://vimeo.com/732296861/ab65e436c2>

WEEK 5 (02/09/2024)

Topics

Quiz 4, How to Compose for 16x9 Ground Glass Markings, Lenses: Focus & Depth of Field, What is the Circle of Confusion?, How to Get Critical Focus on a Zoom Lens, Assign Worksheet 5-Depth of Field, to be competed out of class, Shoot In-Class Exercise with Instructor as Cinematographer

SA- 2 Full Arri SR3 packages, VAULT ORDER 2- 100 ft. roll of Kodak 7219 (500T), **Arrange for Carlos to introduce dimmer board & how to safely use battens for next week.** Copies of Worksheet 5-Depth of Field Report (on Blackboard in content section in Charts, Lists & Other Information).

Students- Bring flashlight, Watch- How to Get Critical Focus on a Zoom Lens <https://vimeo.com/611193709/6909aad618>. Prepare for your crew position for In-Class Exercise with Instructor as Cinematographer. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder

WEEK 6 (02/16/2024)

Topics

Quiz 5, Screen In-class exercise, Demonstrate D of F Simulator, Assign video on how to use it to plan for in-Class exercise, Introduce How to use the Dimmer Board & How to safely use battens, Demonstrate Matthews Round d Round Doorway Dolly, Demonstrate Chapman Leonard PeeWee Dolly, Intro How to Lay Dolly Track Exterior Demonstrate how to pull focus without a monitor with the Sony F-5 or FS5.

SA - 1 Sony F-5 package or FS5, Box of wedges, cribbing, level, and skate wheels, 2 Full Arri SR3 packages, VAULT ORDER - *film stocks requested for In- Class Exercises 1*

Students - Bring flashlight and gloves. Watch-Depth of Field Simulator companion video <https://vimeo.com/677340005/8bef27b58f>.

WEEK 7 (02/23/2024)

Topic

Quiz 6 (last Quiz), Four Types of Film Lights, Kino Flo Example, HMI Examples, Demonstrate HMI's LED & Kino Flos, Shoot In-Class Exercises 1

SA- Get a Kino Flo from Lighting Room SCX 107, 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises 2

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder

WEEK 8 (03/01/2024)

Topics

Midterm Test, Screen In-Class Exercise footage, *What Light Should I Use? Shoot* In-Class Exercises 2

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises 3

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder.

WEEK 9 (03/08/2024)

Topics

Screen In-class exercises, Composing & Lighting Shot-Reverse Shots, Shooting a Scene with the Same F/Stop, Shoot In-Class Exercises 3

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises 4

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder.

WEEK 10 (03/15/2023) NO CLASS SPRING RECESS

WEEK 11 (03/22/2024)

Topic

Screen In-class exercises, Waveform Monitor & Vectorscope, Discuss Final Assignment, **REMINDE STUDENTS THE FINAL ASSIGNMENT PLAN IS DUE NEXT CLASS (APRIL 5th)**, Shoot In-Class Exercises 4

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises 5

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder

**WEEK 12 (03/29/2024) NO CLASS DEAN'S GRADUATE YIELD
EVENT**

Topics

Screen In-class exercises, What is Dynamic Range & Latitude?, What is a Camera Profile?, Introduce Filters, COLLECT FINAL ASSIGNMENT PLANS, ~~Shoot In-Class Exercises 5~~

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for ~~In-Class Exercises 6~~,

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder.

WEEK 14 (04/05/2024)

Topics

Screen In-class exercises, Day Interior Lighting, Electrical Distribution on Location, *COLLECT FINAL ASSIGNMENT PLAN THAT NEED TO BE REDONE*, Shoot In-class exercises 5

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In-Class Exercises 6, Organize equipment plans for Final Assignments.

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder

WEEK 15 (04/12/2024)

Topics

Screen In-class exercises, Path of the Sun, Shooting with Available Light, Demonstrate building a 12x12 & Using a Polito Board, Shoot In-Class Exercise 6

SA- 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In-Class Exercises 7. Organize equipment plans for Final Assignments.

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise.

WEEK 16 (04/19/2024)

Topics

Screen In-class exercises, What is Dynamic Range & Latitude?, What is a Camera Profile?, Introduce Filters, COLLECT FINAL ASSIGNMENT PLANS, Shoot In-Class Exercises 7

SA - 2 Full Arri SR3 packages,

Students--- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise found on Blackboard in the Assignment Section in the In-Class Exercise Folder.

WEEK 17 Final Assignment Screening (04/26/2024)

Topics

Screen In-class exercises 6, and Final Assignments. (Class 13)

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.