USC Cinematic Arts

CPTR-310 Editing (GREEN)

Units: Labs

Fall Term— August 26ʰ-December 5ᵗʰ

Location: SCA B134

Professor: Bartholomew Burcham, ACE
Office: SCA 415 or Virtual
Office Hours: By appointment only.
Contact Info: bburcham@usc.edu

SA: Luo (Sam) Huxiangsu
Phone: (213) 691-6271
Email: huxiangs@usc.edu

USCCinematic Arts

Land Acknowledgement
USC acknowledges that we are on the traditional land of the Tongva People. For thousands of years, the Tongva people lived on this land we occupy today and were considered the most powerful indigenous peoples to inhabit the Los Angeles basin. Along with the Tongva, we also recognize the Chumash, Tataviam, Serrano, Cahuilla, Juaneño, and Luiseño People, for the land that USC also occupies around Southern California. To learn about the Indigenous land on which your learning location resides, please visit Native-Land.ca to discover the Original People of your home.

AI Use in Lab
In this course, I encourage you 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).

Lab Description

In this course, students will learn technical skills using Avid Media Composer:

-Ingesting footage from the camera.

-Making QTs.

-How to create an industry standard and professional AVID project and project window.

-How to organize their footage.

-How to output and ready footage for sound.

-Basic AVID editing and VFX skills.

-Basic title tool, AVID effects palette, and Sapphire.

Learning Objectives

By the end of the course, students should be able to:
- Setup a project in Avid Media Composer and import dailies
- Edit dailies footage & use Trim Tool to assemble a scene
- Approach editing a dialogue scene using the script as reference
- Implement strategies to build Trust with collaborators
- Explain the "Professional Editor's" process and mindset

Recommended Preparation:

The following texts are recommended reads:

Rosenberg, John: ***The Healthy Edit: Creative Techniques for Perfecting Your Movie.***

Hollyn, Norman: ***The Lean Forward Moment: Create Compelling Stories for Film, TV, and The Web.***

Murch, Walter: ***In the Blink of An Eye: A Perspective on Film Editing***

Ondaatje, Michael. ***The Conversations: Walter Murch and the Art of Editing Film.***

Oldham, Gabriella. ***First Cut: Conversations with Film Editors.***

Arijon, Daniel. ***Grammar of The Film Language.***

Course Notes

-Films are allowed a total run time of 05:30:00 with an additional 00:30 for credits (06:00:00)

-This class is about practicing creativity, technical skills, risk-taking, and *COLLABORATION.* Working with others is a necessary skill in the industry. Taking risks allows us to learn from our failures but also succeed with innovative ideas.

-Room B152 has a laptop connection for monitors and peripherals.

-ASK Genius Bar about SCA MEDIA COMPOSER license

-Sapphire licenses are available free from Boris.

-No outside help! Cut it yourself; learn what it takes to edit so you can manage editors in the future or if editing, you're getting better through practice.

-You alone should edit and deliver, not your team or director during their cut. You may want outside help for SCRIPT SUPERVISOR and LINED SCRIPTS.

-AVID MEDIA COMPOSER is the only NLE you should use for this course.

-All Copyright material (including music) must be cleared. Final cuts should can have composed music. ***Remember: It is USC policy that ALL licensing be cleared for Commercial use, Worldwide, All Media, In Perpetuity.***

-The schedule is subject to change.

10 Hour Work Day:
Post will limit their workdays to 10 hours from call to wrap with a 12 hour turnaround from one day to the next.

After 6 hours a food break of 1/2 hour is mandatory if food is provided.

After 6 hours a food break of an hour is mandatory if food is not provided.

Periodic rest periods from the computer are advised.

Limit on number of people in the editing room. No more than two people, other than the editor and assistant editor, shall be working with the editor in the room or on a Zoom call during note giving or editing sessions.

Editors are the only ones allowed to edit. Producers nor directors are not allowed to take files home to work on or handle the keyboard while working with the Editor.

After Picture Lock there will be no more Picture Editing asked of the Editor.

Editors will be invited to all final sound mixes, since editor's feedback is very significant in shaping the final sound and music.

Copyright
All exercises must include ©2024 University of Southern California. The copyright to all 310 exercises resides with the University. The student retains ownership of the underlying intellectual property rights to the work. More info here: http://cinema.usc.edu/admissions/copyright.cfm. In all cases, copywritten material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student-Industry Relations.

Hardware/Software Required
All students are required to edit exclusively on AVID. No exceptions. Students must have:

• An SCA-approved laptop two SSD hard drives of 1Tb or greater
• Sony MDR 7500 Series Headphones or equivalent monitor headphone with ¼" phono jack male plug
• Avid Media Composer (editing software) as specified in enclosed links
• Sapphire software (visual effects software for editing) which is free
• Apple Care for your laptop (recommended)
• Requirements with all the specifications for your required equipment here.
• Contact our SCA Avid Genius Bar for technical support

USC Computing Center Laptop Loaner Program.
USC Technology Support Links Zoom information for students, Blackboard help for students, Software available to USC Campus.]

Required Readings and Supplementary Materials

All required readings and supplementary materials will be distributed by the professor.

Grading Breakdown- (Editing is 18% of Final Grade for CTPR 310)

Weekend One Dailies Screening (10% of Editing Grade)

-Must be under 10 minutes

-Must have visible Timecode

-Show a take from each setup

-Must be played through Media Composer from your drive in class

-Export of dailies reel should be uploaded to Google Drive before 9am, the day of screening. File name should have title of project.

Weekend Two Dailies Screening (10% of Editing Grade)

-Must be under 10 minutes

-Must have visible Timecode

-Show a take from each setup

-Must be played through Media Composer from your drive in class

-Export of dailies reel should be uploaded to Google Drive before 9am, the day of screening. File name should have title of project.

1st Cut Screening (20% of Editing Grade)

-Must have credits (can be white text over black card)

-Must have visible timecode

-Must be played through Media Composer from your drive in class

-Export of cut should be uploaded to Google Drive before 9am, the day of screening. File name should have title of project.

2nd Cut Screening (20% of Editing Grade)

-Must have credits (can be white text over black card)

-Must have visible timecode

-Must be played through Media Composer from your drive in class

-Export of cut should be uploaded to Google Drive before 9am, the day of screening. File name should be title of project.

Picture Lock (30% of Editing Grade)

-Must have finished credits by 9am, day of picture lock

-Must be under 06:00:00 with credits. Please try to keep credits to 30 seconds

-Must be played through Media Composer from your drive in class

-Export of locked cut with final credits should be uploaded to Google Drive before 11:50am, the day of lock. File name should have title of project.

Participation: Ask Questions (10% of Editing Grade)

Attendance: (See CPTR Course Syllabus)

-Must not be more than 7 minutes late

USC Cinematic Arts

Grading Scale
[The following is an example of what a grading scale might look like. Check with your department or school for the recommended grading scale.]

Course final grades will be determined using the following scale:

Letter Grade & Percentage Range

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

Production Division Attendance Policy
Absences. Students are expected to be on time and prepared for each class. One absence will affect your grade by one portion of a grade (A>A-) Two absences will result in your grade being lowered by one full point (ex: A > B). A third absence will result in your grade being lowered another full point (ex: B >C) and one full point for every additional 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.

Tardiness. One late will not affect your grade. Two late arrivals equates to one full absence. (A>A-). Three late arrivals will result in your grade being dropped by two portions (A>B+). Four late arrivals will result in your grade being dropped three portions (one full point: A>B) Lateness of more than 30 minutes will count as an absence.

Students are encouraged to interact with both faculty and SAs outside of class. Please contact your instructor and SA if you have any concerns or questions concerning the course and be sure to let them know in advance if you cannot attend class.

Please notify your lead faculty & SA if your absence or tardiness issue to COVID.
To notify the university of a case, please call 213-740-6291 or email covid19@usc.edu. Please see https://coronavirus.usc.edu/ for USC guidelines about attendance.

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Class Description & Calendar

<u>**Week – 01:August 26-31, Monday - Saturday.**</u>
<u>**Project #1**</u>

Project #1
Tuesday: August 27 9:00am-11:50am. FULL CLASS SCA 310
Thursday: August 29, NO EDITING BREAKOUT

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<u>**Week – 02: September 1-7, Sunday - Saturday.**</u>
<u>**Project #1**</u>

Tuesday: September 3 9:00am-11:50am. FULL CLASS SCA 310.

Thursday: September 5, 1:00pm-3:50pm, B148.

1st Shooting Weekend Project #1 Sep. 7-8

Project #1 Editors.

-Syllabus

-Introductions -Explain the editor's role in script analysis

-Slating Takes during production Instruction on:

-Lab rules

-How to create a project on classroom exercise partition

-Linking to AMA (ingesting footage into AVID), checking LUT -Dumping and backing up footage. Preparing tracks for ProTools. -Organizing project window, creating and organizing bins, (frame view, label takes in bins) -Dailies folders with scene bins

-Preparing for dailies screening next Tuesday (one track of each set-up, not longer than 10 minutes.) Use Timecode Generator for Timecode & Camera setup. Make sure to have LUT applied. Slate with project title and date.

-Track layout for the AVID (takes MUST be labeled on tracks and in the bins.)

-Discuss using all production sound and alternate takes for export to protools. (unused prod sound must be on tracks, but muted.)

Assignment:

-Create editing project on classroom exercise partition for next class; practice, organize this weekend's footage and…

******Prepare Dailies Reel to show in class next Tuesday.

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Week – 03: September 8-14, Sunday - Saturday.
Project #1
Tuesday: September 10 9:00am-11:50am. FULL CLASS SCA 310 (Dailies Screening-10 minutes)
Thursday: September 12, 1:00pm-3:50pm. B148
2nd Shooting Weekend Project #1 Sep. 14-15
Project #1 Editors.
-Instruction on:

-Preparing quicktime for sound. ONLY the editors 1st cut will be sent to sound, at this time. -Sound FX bins -Music bins -Cuts folders with editors, directors, producers cuts -Linking to AMA (ingesting footage into AVID) -AVID tutorial, how to cut on the AVID. Trimming, L-cuts, multiple tracks, EVERYTHING! -Practice on classroom exercise partition scenes.

Assignment:
*REMINDER – Have Assembly Cut ready for screening next Tuesday. *REMINDER - Output 1st Cut sequence for sound.*

REMINDER – Directors of project #1 must attend editing session Thursday, September 19th in B148

*******Editors refine cuts*

Week – 04: September 15-21, Sunday - Saturday.
Project #1
Tuesday: September 17 9:00am-11:50am. FULL CLASS SCA 310-P1 Assembly Cut Screening
Thursday: September 19, 1:00pm-3:50pm. B148 (Export QT for Sound)
Project #1 Editors & Directors
We will be working on cuts with Bart & Sam's help, if requested.
Thursday: September 19, 9:00am-11:50am. FULL CLASS SCA 310- Screen 1st Full Cut of P1

Assignment:
-Export Quicktime for Sound. Include bars, tone, and two-pop & credits.
-Email Cut to faculty before 6am on Sunday, September 22 for comments.
-Work on Notes and Comments from Faculty Review Session.
-Work over weekend with directors and producers to finish cut.

REMINDER – Directors of project #1 must attend editing session Thursday, September 19 in B148

REMINDER – Students must have finished full cut PICTURE LOCK prepared to screen next TUESDAY AM. SCA B135

Week – 05: September 22-28, Sunday - Saturday.
Project #1

Tuesday: September 24 9:00am-11:50am. ALL TRIO MEMBERS in SCA B135. PICTURE LOCK P1

-Editors have to have notes done by 11:50am. Hand drives over to Edit SA

-Make a QuickTime for sound of Picture Locked Cut

Thursday: September 26, NO EDITING BREAKOUT

By Wednesday: September 25, Schedule time with Sam to QC cut AFTER color grading. Create Video Mixdown & AAF

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Week – 06: September 29-October 5, Sunday - Saturday.
Project #1

Tuesday: October 1 NO FULL CLASS

Thursday: October 3 NO EDITING BREAKOUT (Sound needs Low-res Picture w/ Timecode)

-Sound Sessions Project # 1 All partners Project #1 must participate. ***Bart and Sam will not be present.

Friday: October 4 - After SOUND MIX, and by appointment, Sam will marry picture and sound together for screening

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<u>Week – 07: October 6-12, Sunday - Saturday.</u>
<u>Project #1 and # 2</u>

Sunday: October 6 6:30pm-7:30pm. Screening P1 Project in Norris

Tuesday: October 8 9:00am-11:50am. FULL CLASS SCA 310.

Thursday: October 10-11 1:00pm-3:50pm. B148 (FALL RECESS?)

Project # 2 Editors

1st Shooting Weekend Project #2 Oct. 12-13

-Syllabus

-Introductions -Explain the editor's role in script analysis -Slating Takes during production Instruction on:

-Lab rules

-How to create a project on classroom exercise partition

-Preparing for dailies screening next Tuesday (one track of each set-up, not longer than 10 minutes.) Use Timecode Generator for Timecode & Camera setup. Make sure to have LUT applied.

-Track layout for the AVID (takes MUST be labeled on tracks and in the bins.)

-Discuss using all production sound and alternate takes for export to protools. (unused prod sound must be on tracks, but muted.)

Assignment:

-Create editing project from classroom exercise partition for next class practice, organize this weekend's footage and…

********Prepare Dailies Reel to show in class on Tuesday.**

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<u>Week – 08: October 13-19, Sunday - Saturday.</u>
<u>Project # 2</u>

Tuesday: October 15 9:00am-11:50am. FULL CLASS SCA 310.

Thursday: October 17, 1:00pm-3:50pm. B148

2nd Shooting Weekend Project #2 Oct. 19-20

Project #2 Editors.

-Instruction on:

-Preparing quicktime for sound. ONLY the editors 1st cut will be sent to sound, at this time. -Sound FX bins -Music bins -Cuts folders with editors, directors, producers cuts -Linking to AMA (ingesting footage into AVID) -AVID tutorial, how to cut on the AVID. Trimming, L-cuts, multiple tracks, EVERYTHING! -Practice on classroom exercise partition scenes.

Assignment:

***REMINDER – Have Assembly Cut for screening next Tuesday. *REMINDER - Output Assembly Cut sequence for sound.**

***REMINDER – Directors of Project #2 must attend editing session Thursday, October 24 in B148**

*********Editors refine cuts***

<u>Week – 09: October 20-26, Sunday - Saturday.</u>
<u>Project # 2</u>
Tuesday: October 22 9:00am-11:50am. FULL CLASS SCA 310. -Screen Assembly Cut.
Thursday: October 24, 9:00am-11:50am. FULL CLASS SCA 310- Screen 1st Full Cut of P2

Thursday: October 24, 1:00pm-3:50pm. B148 (Export Quicktime for Sound)
Project #2 Editors & Directors
If requested, We will work on cuts with Bart & Sam's help.

Assignment:

-Export Quicktime for Sound. Include bars, tone, and two-pop.

-Email Cut to faculty before 6am on Sunday, October 27 for comments.

-Work on Notes and Comments from Faculty Review Session.

-Work over weekend with directors and producers to finish cut.

*REMINDER – Directors of project #2 must attend editing session Thursday, October 24 in B148
*REMINDER – Students must have full cut PICTURE LOCK finished & prepared to screen TUESDAY AM. SCA B135

<u>Week – 10: October 27-November 2, Sunday - Saturday</u>
<u>Project #2</u>
Tuesday: October 29 9:00am-11:50am. ALL TRIO MEMBERS in SCA B135. PICTURE LOCK P2
<u>-Editors have to have notes done by 11:50am. Hand drives over to Edit SA</u>
<u>-Make a QuickTime for sound of Picture Locked Cut</u>
Thursday: October 31, NO EDITING BREAKOUT

By Wednesday: October 30th, Schedule time with Sam to QC cut AFTER color grading. Create Video Mixdown & AAF for Sound.

<u>Week–11: November 3-9, Sunday-Saturday.</u>
<u>Project #2</u>
Tuesday: November 5_NO FULL CLASS

Thursday: November 7 - NO EDITING BREAKOUT (Sound needs Low-res picture w/timecode)

-Sound Sessions Project #2 All partners Project #2 must participate. ***Bart and Sam will not be present.

By Friday: November 8 - After SOUND MIX, and by appointment, Sam will marry picture and sound together for screening

Week–12: November 10-16, Sunday-Saturday.
Project #2 & #3

Sunday: November 10- 7:30pm-8:30pm. Screening P2 Project in Norris

Tuesday: November 12 9:00am-11:50am. FULL CLASS SCA 310

Thursday: November 14, 1:00pm-3:50pm. B148

Project #3 Editors

1st Shooting Weekend Project #3 Nov. 16-17

-Syllabus

-Introductions -Explain the editor's role in script analysis -Slating Takes during production Instruction on:

-Lab rules

-How to create a project on classroom exercise partition

-Linking to AMA (ingesting footage into AVID), checking LUT -Dumping and backing up footage. Preparing tracks for ProTools. -Organizing project window, creating and organizing bins, (frame view, label takes in bins) -Dailies folders with scene bins

-Preparing for dailies screening next Tuesday (one track of each set-up, not longer than 10 minutes.) Use Timecode Generator for Timecode & Camera setup.

-Track layout for the AVID (takes MUST be labeled on tracks and in the bins.)

-Discuss using all production sound and alternate takes for export to protools. (unused prod sound must be on tracks, but muted.)

Assignment:

-Create editing project from classroom exercise partition for next class practice, organize this weekend's footage and…

******Prepare Dailies Reel to show in class on Tuesday.

Week – 13: November 17-23, Sunday - Saturday.
Project # 3

Tuesday: November 19 9:00am-11:50am. FULL CLASS SCA 310

Thursday: November 21, 1:00pm-3:50pm. B148

2nd Shooting Weekend Project #3 Nov. 23-24

Project # 3 Editors

-Instruction on:

-Preparing quicktime for sound. ONLY the editors 1st cut will be sent to sound, at this time.

Assignment:

*REMINDER – Assembly Cut for next Tuesday full class

*REMINDER - Output Assembly Cut sequence for sound.

******Editors refine cuts

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Week – 14: November 24-30, Sunday - Saturday.

Project # 3
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Tuesday: November 26 9:00am-11:50am. FULL CLASS- Assembly Cut screening

Thursday: November 28, THANKSGIVING (NO EDITING BREAKOUT)

Assignment:

-Export Quicktime for Sound. Include bars, tone, and two-pop.

-Prepare for Full Cut for screening on December 3

***REMINDER – Students must have full cut PICTURE LOCK finished & prepared to screen THURSDAY AM. December 5 SCA B135**

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Week – 15: December 1-7, Sunday - Saturday

Project #3
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Tuesday: December 3 9:00am-11:50am. FULL CLASS SCA 310-Full Cut Screening

Thursday: December 5, 9:00am-11:50am. ALL TRIO MEMBERS in SCA B135. PICTURE LOCK P3

-Editors have to have notes done by 11:50am. Hand drives over to Edit SA

-Make a QuickTime for sound of Picture Locked Cut

By Friday: December 6, Schedule time with Sam to QC cut AFTER color grading. Create Video Mixdown.

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Week–16: December 8-15, Sunday-Sunday

Project #3
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Tuesday: December 10_NO FULL CLASS

Thursday: December 12 - NO EDITING BREAKOUT **(Sound need Low-res Picture w/timecode)**

-Sound Sessions Project #3 All partners Project #3 must participate. ***Bart and Sam will not be present.

Thursday: December 12 - After SOUND MIX, and by appointment, Sam will marry picture and sound together for screening

Have a great break!

The School of Cinematic Arts Support Systems and Statements

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 persons 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 or anonymously submit a report on SCA Community: https://scacommunity.usc.edu/secure/diversityEquity/ You can also read more about how to report discrimination based on a protected class here: https://eeotix.usc.edu/get-help/what-are-my-choices-text/

SCA Office of Student Services
213-740-8358 or StudentAffairs@cinema.usc.edu

SCA Embedded Therapists
Students enrolled in an SCA major program can schedule an appointment with an embedded therapist for the School of Cinematic Arts through the student health portal MySHR.

SCA Community
For additional SCA resources please visit scacommunity.usc.edu

Creative Technology and Support
(213) 821-4571
creativetech@cinema.usc.edu
Location: SCA 128
Support Hours: Monday - Friday, 8:30 AM - 8:30 PM
https://knowledgebase.sca.usc.edu/
https://workstations.sca.usc.edu/

Physical Production Office
The Physical Production Office assists students and faculty with production-related matters including production numbers, locations, permits, insurance, gear and equipment vendors, safety issues, and crew and actor policies. More information can be found by visiting the online Production Procedures and Safety Handbook. The Physical Production Office is located at SCA 304 and is open every weekday from 9am-5pm (Fridays 9am-1pm). You can also reach the Office by calling 213-740-1298 or by email at spo@cinema.usc.edu.

Office of Industry Relations
School of Cinematic Arts - SCA 235
(213) 740-4432
ir@cinema.usc.edu

Cinematic Arts Library Research Guide
https://libguides.usc.edu/cinema

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute

productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

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

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity 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.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

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 accommodation is 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.

Support Systems:

COVID-19 Resource Center **-** https://coronavirus.usc.edu/what-should-i-do/

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*
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.

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