

CTPR 532
Section 18633D
INTERMEDIATE DIRECTING/COMEDY

Units: 2
Fall 2024
Thursdays, 2 - 5:50PM
RZC Stage D

Professor: Robert Schiller
Office: SCA 408
Office Hours: By appointment
Contact info: rschiller@cinema.usc.edu
I will respond to emails within 48 hours

Student Assistant: Madison Hatchett
Contact info: hatchett@usc.edu
310-651-4845

Course Description:

This is a course on the art of directorial interpretation. We focus on the dialogue scene, the director's work with actors, and the challenge of unlocking comedy from the text and in performance.

Students work with material not of their own creation, learning to shape a scene by breaking it down into component parts and uncovering its main event.

In addition, the course is designed to develop the director's ability to communicate effectively with actors in a way that brings forth their best work.

Finally, this workshop course will address the specific challenges of directing a comic narrative. The scene is the basic unit of dramatic storytelling. The actor is the essential vehicle, carrying the narrative forward. No matter how interesting the shots are or how sparkling the dialogue if the director does not identify, target and deliver the emotional payload of the scene - the "Event of the Scene" - the story will not move forward with emotional authority. Likewise, no matter how good the other creative elements, unless the actors engage the audience as credible intriguing characters, the film will rarely succeed.

[In this class we explore the art of storytelling through the mounting and performance of the two-person scene.](#)

As students do assignments, exercises and rehearsals that lead to the filming of a two-person scene, issues of casting, directing actors, scene analysis, point of view, shooting styles, shooting methods, staging and editing will be considered from the comedic perspective.

The Comic Lens:

Comedy is corrective. Comedy addresses "life out of balance." Its goals are harmony and natural order. Comedy isn't about nobility or aspiration; it's about survival. A classical tragedy ends in a death; a classical comedy ends in a marriage. While tragedy rails against fate, destiny, injustice and death, comedy is a negotiation with life. A laugh is an involuntary recognition of life's imperfection. It's an involuntary, reflexive recognition of a truth or contradiction. The laugh signifies the acceptance of a compromise between what is, and what ought to be.

Fostering comic performance is the act of conjuring that reflexive laugh. The ability to negotiate with, and make peace with existence through laughter is a uniquely human gift.

The role of the director of comedy is like that of a conjurer. It's the director's job to conjure the laugh. I believe that can be taught.

Learning Goals and Objectives:

In this class you will learn that a good scene is far richer than you may have imagined. Even with two people sitting over a breakfast table - something must be *happening*, something important, something with emotional meaning. That “happening” is what we call the “emotional event” of the scene. Only scenes that have an emotional event are worth including in a dramatic narrative. Only such scenes are worth shooting.

In this class you will learn how to excavate a scene and uncover its emotional event. You will learn how to collaborate with actors, make them your partners in exploration, and enable them, through performance, to deliver the emotional event of the scene.

It is my hope that you will come to love working with actors and welcome them into your creative process.

Directors will complete a variety of assignments during the semester, designed to increase awareness, sharpen the senses of seeing and listening, clarify what the director wants from the actor, explore methods of getting it, and recognize whether it has truly been achieved. Emphasis will be on the communication between the director and performer, and the textual analysis of dramatic scene work. Through analytical preparation coupled with class exercises and rehearsal, the director should learn to collaborate with actors to realize the scene and capture the results on camera.

Class Philosophy:

In this class, learning is a group endeavor.

I'm well aware that most students will be new to the concepts and practices we are considering. I'm not so much looking for results, but rather for participation and engagement with a process. I expect students to learn as much from each other's missteps as from the triumphs. Those missteps are very valuable. I will appreciate your generosity in taking the risks to make mistakes, and your openness to sharing them with the class.

Course Elements:

This class combines exercises, lectures, demonstrations, readings, discussions and written reflections as means to prepare for directing a comedic two-person dialogue scene.

Each student will be assigned one scene from the screenplay *50/50* by Will Reiser, to analyze, cast, and investigate through rehearsal and staging.

At the end of the semester most students will have the opportunity to make a final presentation of their class work/experience by presenting shot and edited versions of their scene work in Class Fourteen and/or Fifteen.

Occasionally, for educational purposes, I may invite a student to present a Third Rehearsal, rather than shoot their scene. This is done solely at my discretion and is not offered as an option for scheduling convenience.

Screenplay and Scenes:

We will be using the screenplay *50/50 by Will Reiser*. You will be provided with a PDF of the screenplay, and each of you will be randomly assigned a two-person scene from this script.

**It's very important to recognize that the two-person scenes that you've been assigned have been ADAPTED, and differ in subtle ways, from the scenes as they appear in the original. You should use the full screenplay in your research, but you must adhere to the text of the adapted scenes.*

YOU MUST READ THE FULL SCREENPLAY FROM WHICH YOUR SCENE ORIGINATES. IT'S ALL RIGHT IF YOU HAVE SEEN THE FILM IN THE PAST, BUT YOU MUST NOT REVISIT IT UNTIL AFTER YOUR FINAL PROJECT IS PRESENTED.

DIRECTORS MUST PRINT OUT COPIES OF THE COMPLETE SCREENPLAY FOR THEMSELVES FOR THE PURPOSE OF NOTE-TAKING.

DIRECTORS ARE REQUIRED TO PROVIDE A PDF OF THE ENTIRE SCREENPLAY FOR THEIR ACTORS AND URGE THEM TO READ IT.

**I am aware that you cannot be certain that your actors have actually read the entire screenplay. You are, nonetheless, responsible for their knowing the circumstances of the screenplay that apply to their characters.*

It's on you to be proactive in bringing these circumstances to their attention.

ACTORS MUST BE INSTRUCTED NOT TO RE-VIEW OR STUDY THE RELEASED FILM.

DIRECTORS ARE REQUIRED TO GIVE THEIR ACTORS THE EDITED AND ADAPTED VERSIONS OF THEIR SCENES.

YOU MUST REHEARSE ONLY USING THE EDITED AND ADAPTED VERSIONS OF YOUR SCENES.

532 is a Workshop:

CTPR 532 is a Workshop Course, not a Production Course. The subject of this workshop is the process of directing. The assigned scenes are tools for learning. They are never to be considered "product."

In rehearsals and in the final presentation students may present the entire scene OR just a portion of the scene.

That portion must include the beginning.

It is our understanding that the work you present is "work in progress".

During the first four weeks we will explore methods of auditioning, casting, scene analysis and breakdown, rehearsing, and staging. Also, during these weeks students will begin casting and rehearsing their scenes.

Each scene will be rehearsed in-person, outside of class, and then brought into class for in-class rehearsals.

The director will then have the opportunity to repeat the process several times, rehearsing both outside and again in class, before making a final presentation.

Through this process of exploration and trial and error, it is expected that the student will learn practical principles and apply them to directing actors and comedy.

This class assumes that Production Division students have had other opportunities to produce and practice the more technical aspects of filmmaking. The opportunity provided here is to step back and work on the development of a scene, bring the performances to life and create something worth shooting. The filming we do at the end of the semester is intended to provide a bridge experience from preparation and rehearsal toward production.

The workshop nature of the class does not support or encourage complex shooting, production or location requirements.

Please learn to understand, embrace and respect the workshop nature of this endeavor.

In this class we are more concerned with the impact of performance, storytelling, and the rendering of comedy than with the technical quality of the final product.

It is more important to optimize the quality of the sound than it is to demonstrate artistry in lighting, costuming, location or other production values.

Directors are strongly encouraged to keep their shooting and editing styles simple and unobtrusive.

NO SCENES MAY BE SHOT AS EXTERIORS WITHOUT PRIOR APPROVAL.

Camera Operation:

Your attention must be firmly placed upon your actors. You cannot do this if you are responsible for camera operation.

STUDENTS MUST NOT OPERATE CAMERA ON THEIR OWN SCENES.

You are strongly encouraged to partner with a fellow student from class and serve as each other's cinematographers.

Hazardous Shooting:

The scenes we are working with in this workshop do not warrant any hazardous shooting conditions, with the exception of eating and drinking. If you plan to have actors eating and/or drinking in the scene you will shoot, you must fill out a Production Safety Plan (PSP) form on SCA Community to be reviewed and approved by me and the Physical Production Office.

Should you have any questions as to whether what you're planning to shoot constitutes a hazard, you must discuss it with me before undertaking your shoot.

Production Numbers - Use of School Equipment:

Your SA will assist you in acquiring a PRODUCTION NUMBER for checking out camera and sound equipment, for the posting of casting notices, and the scheduling of room and stage space.

THERE IS A TIME LIMIT PLACED ON THE ASSIGNMENT OF NUMBERS. YOU MUST BE PROMPT IN RESPONDING TO YOUR SA.

Delaying the SA's efforts will earn a student a grading penalty equivalent to a late assignment.

Casting:

Casting is crucial. It's critical to a director's success. Take full advantage of the opportunity this class provides to become adept at assessing actors' talent and their appropriateness for the roles you need them to play.

You may cast someone you know -- you must, however, go through the audition process for the experience, and to see what alternatives are available.

STUDENTS MUST POST CASTING BREAKDOWNS, SOLICIT AND REVIEW AUDITION TAPES, AND DO IN-PERSON CALLBACKS WITH AT LEAST TWO CANDIDATES FOR EACH ROLE BEFORE CHOOSING YOUR CAST.

You may not cast your relatives or lovers because you may be required to recast.

Actors often drop out of projects; it is strongly advised that you be prepared with backup casting options.

IF YOU NEED TO RECAST YOU MUST NOTIFY THE INSTRUCTOR AND THE SA BEFORE BRINGING A NEW ACTOR TO CLASS.

You may use the same actor as someone else in the class.

You may even cast them in the same role they've played for another student - **BUT NOT FOR THE SAME ROLE IN THE SAME SCENE.**

Gender and Casting:

Each semester students ask if they can cast someone of a different gender than a role is written for. Here's the thing: the reason I give you a proven script, written by someone other than you, is to test your ability to REALIZE what someone else has designed. Not to redesign it. Not to put a spin or "interpretation" on the material that you find interesting. I have chosen a script that I hope is race and ethnicity neutral. Although it

may have been written by Caucasians about their experience and was originally cast accordingly, I don't think the life experience represented is altered by casting actors of any ethnicity. Therefore, I encourage you to cast anyone you like in regard to race and ethnicity.

I cannot say the same about gender.

There may be experiences portrayed in this story and its dialogue that are gender specific. Any change of gender in casting must have my explicit approval.

Rehearsal:

Rehearsal is a critical tool in the making of comedy. This class will teach rehearsal technique and sharpen the students' appreciation for the use of rehearsal in the finding and rendering of comedy. Students are required to rehearse for NO LESS THAN FOUR HOURS TOTAL outside of class before bringing work into class.

REHEARSALS MUST BE HELD IN PERSON. REHEARSING ON ZOOM IS NOT AN ACCEPTIBLE SUBSTITUTE.

You may not bring an unrehearsed actor to class.

If an actor presents you with a sudden conflict that makes them unavailable to rehearse in class you must notify the instructor and your SA immediately. You may not bring a “surprise actor” to class.

School of Dramatic Arts Actors:

You are strongly advised to cast students from USC School of Dramatic Arts when possible and appropriate. Directors who have done this have found them to be well-trained professionals and reliable collaborators.

A database of SDA Student Self-Tape Auditions is accessible on SCA Community.

Actor Contact information:

Prior to your first in-class rehearsal you are required to provide your SA with your actors' NAMES/ Preferred Contact info (cell phone and email)/Digital Headshot Photo - If you recast you must update this information.

THIS IS NOT AN OPTIONAL REQUEST: Supplying these materials to your SA is required for credit toward completion of the course.

Critique - Giving and Taking:

Each time a student presents work it will be subject to in-class discussion, “critique” and revision. In this course we share “work in process.” Artists “in process” feel vulnerable. One of the goals of this course is to help students learn to observe work in process, and share their observations in a way that is helpful to the director.

It is important that critique be received with a sense of openness.

Learning how to give and take useful criticism is by no means easy. It takes care, mindfulness and practice. I’m still learning how to do this myself! I encourage students to give me feedback on my performance in this regard even as you make efforts in this direction yourself. Together we will endeavor to create an atmosphere that is conducive to good process.

Inclusivity:

Comedy like language both brings us together and sorts us apart. It has the capacity to either divide or include. Like language, inclusivity is the central goal of comedy. It reminds us of what we have in common - our humanity - and assures us that we are not alone.

[In this class you are encouraged to raise any concerns you may have, either publicly, or with me in private.](#)

Disclaimer and Fair Warning:

The purpose of comedy is not to be hurtful, but to explore hurtful subjects in a safe way. Comedy is controversial by its nature. One of its functions is to test moral and social boundaries. Whatever the intention, it is possible that material shown and discussed in class may offend. Be aware of this possibility before deciding to take this class.

Assignments:

Assignments include exercises, rehearsals, recordings and reflections. A schedule of these assignments will be provided. Reading assignments will be announced on a weekly basis during the course of the semester.

[Reading assignments are subject to change and may be updated on a weekly basis.](#)

Written Reflections:

Written Reflections enable me to get a better understanding of what you're learning, and they help me tailor my teaching to your individual needs. I consider them to be crucial communications and they count toward your grade.

Reflections need not be long - one page is sufficient - and they need not be written according to formal rules. Think of it as a personal communication from you to me. Your reflection may refer to any aspect of your process.

On the four occasions, after you present work in class, you will be required to write a "reflection" about it.

Students are required to submit a total of three Reflections:

1. First In-Class Rehearsal
2. Second In-Class Rehearsal
3. Final Presentation

The reflection following your first rehearsal *should include* your reasons for casting each of your actors.

All Reflections must be emailed to me and your SA by 12pm on the Thursday after each in-class exercise or rehearsal.

A reflection that misses this deadline will be marked LATE and be subject to a 50% reduction in grade value. The student will have until the following Thursday at 12pm to turn in that reflection for half credit. Missing that second window will cause the student to forfeit the entire grade value of the assignment.

All FINAL REFLECTIONS are due by 12 pm on Friday December 13th.

Reflections must be in WORD, TXT, Pages or another editable format. Please Note:

NO WORK TURNED IN PDF FORM WILL BE ACCEPTED

Labeling of Assignments:

Improperly labeling leads to your work getting lost or misplaced. For this reason, I am very specific in my requirements for labeling. My system allows me to give you proper credit.

I will not take on the clerical duties of relabeling your assignments.

All assignments must be labeled using the following format:

Course #- Your Last Name-Assignment-Date.

For Example: 532 -Smith- First Rehearsal Reflection -10_15_22

The document itself must be labeled this way. It is the document containing your work that I intend to save and file. Proper labeling allows me to file your work properly and give you proper credit.

Sometimes students make the mistake of labeling the subject line of the email in the prescribed format and then attach a document named something generic like "Reflection #1". That is unacceptable and exactly what I am trying to avoid. If I save that document, I am forced to rename it so as to know to whom it belongs.

I will not accept any assignment wherein the document is not named in the proper format, and to reiterate, I will not accept any Reflections documents sent in PDF form.

Missing Reflections:

Forgetting a Reflection is the most common cause of a lowered grade.

TAKE NOTE: Students often forget to do their Final Reflection which results in a lowered grade.

Assigned Readings: Readings will be assigned weekly from *The Comic Toolbox* by John Vorhaus and *Directing Actors* by Judith Weston.

Delivery Requirements:

All Final Recorded Scenes must be delivered as .mp4 files

OUT OF RESPECT FOR THE AUTHOR’S COPYRIGHT, THE RECORDED FINAL VERSION OF YOUR SCENE MOST NOT INCLUDE ANY TITLES THAT MENTION THE NAME OF THE SCREENPLAY FROM WHICH THE SCENES ARE ADAPTED.

TITLES on the FINAL mp4 file MUST INCORPORATE AND INCLUDE THE PHRASE:

“This is a Classroom Exercise”

Email:

Email is a crucial means of communication in this class. I and your SA will reach out to you by email, and email is your most reliable and official way of communicating with us. Emails also create an important record of our correspondence.

USC requires us all to use the usc.edu addresses provided to us all. You must use this address (rather than personal email addresses) and check your USC mailbox regularly.

Due Dates:

Missing deadlines is generally regarded as unacceptable in our industry, and so it will be in this class. If you know ahead of time that unavoidable circumstances will prevent the timely delivery of your work you must notify me immediately.

Unexcused missed due dates will result in reduction of 1/2 of the point value for each full class period past the original due date.

Unforeseen Circumstances:

If you have circumstances or life issues that might affect your work, please let me know in advance. I want to be understanding and helpful if I can. I can only do that if I’m informed.

Extensions:

Please contact me in advance to make arrangements for deadline extensions if you find you need them.

Grading:

I appreciate your talent but I do not grade you on it. You are graded on your fulfillment of the assignments of the course, your engagement with the subjects and challenges we take up, your active participation and the growth evidenced by your work during the semester.

Table 1 Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
First Rehearsal	10	10
First Rehearsal Reflection	10	10
Second Rehearsal	15	15
Second Rehearsal Reflection	15	15
Final Presentation	20	20
Final Presentation Reflection	15	15
In class Participation	15	15
TOTAL	100	100

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 Student Attendance Policy

Students are expected to be on time and prepared for each class. You are allowed 2 excused absences. A third absence may result in a student's grade being lowered by one notch (IE: A becomes A-). Three absences may result in a student's grade being lowered by two notches (IE: A- becomes B). A fourth 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.

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 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.

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.

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](#).

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).

Course Evaluations

[Course evaluation occurs at the end of the semester university wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a [mid-semester evaluation](#) is recommended practice for early course correction.]

Course Schedule

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1 8/29	Intro-Housekeeping Production #'s What is Directing Great Comedic Directors- style How to Read a script	50/50 Scene Distribution Read 50/50 Screenplay The Comic Tool Box Chapter 1 "Comedy is Truth and Pain" Directing Actors "Script Analysis" pp163-234	Consider character descriptions for casting posting by 9/5
Week 2 9/5	Discuss the screenplay 50/50 50/50 Scene Distribution Scene Analysis/breakdown Set design consideration Mise en Scène Casting Comedy Audition Process	The Comic Toolbox Chapter 2 "The Will To Risk" pp 9-18 Directing Actors intro "Result Direction & Quick Fixes" pp 13-47 "Moment to Moment" pp 49-76 "Listening" pp 77-90	Post Casting Notices Scene analysis due 9/11 @ 5pm
Week 3 9/12	Review Scene Analysis Beats-(Tootsie) What is comedy-how to bring comedy to text - physical, and between the lines.	THE COMIC TOOLBOX Chapter 2 Chapter 3 "The Comic Premise" pp19-29 Directing Actors "Actors Choices" pp91-132 "Casting" pp 235-244	Final casting choices due 9/19 Group A rehearsal before 9/26
Week 4 9/19	Present Casting Choices Directing Actors The Rehearsal Demonstration- Blind Scene exercise	Directing Actors "Rehearsal" pp 245-279	Group B reehearse before 10/3
Week 5 9/26	Group A Rehearsal	The Comic Toolbox Chapter 4 "Comic characters" Directing Actors Appendix-B&C Comedy & List of Action Verbs	Group C rehearse before 10/10 Group A reflection due by 10/2
Week 6 10/3	Group B Rehearsal	The Comic Toolbox Chapter 6 "Types of Comic Stories"	Group D rehearse before 10/17 Group B reflection due by 10/9
Week 7 10/10	No Class Fall Recess		
Week 8 10/17	Group C Rehearsal	The Comic Toolbox Chapter 7 "The comic through line"	Group C reflection due by 10/23
Week 9 10/24	Group D Rehearse	Directing Actors "Shooting" pp281-290	Group D reflection due by 10/30
Week 10 10/31	Directing Comedy Staging & Shooting Student Group E Rehearse	The Comic Toolbox Chapter 10 "Comedy and Jeopardy"	
Week 11 11/7	Group F Rehearse	The Comic Toolbox Chapter 11 "Still More Tools from the Toolbox"	Group E/F 2 nd reflection due by 11/13
Week 12 11/14	Group G Rehearse	The Comic Toolbox Chapter 14 "Toward Polish and Perfection"	Group G 2 nd reflection due by 11/20
Week 13 11/21	Group H Rehearse		Group H 2 nd reflection due by 11/26

Week 14 11/28	No Class Thanksgiving Break		
Week 15 12/5	Screen Projects		All final reflection papers due by 12/18.
FINAL 12/12 ?			Refer to the final exam schedule in the USC <i>Schedule of Classes</i> at classes.usc.edu .

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.

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.

PLEASE NOTE:

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