



**SPRING, 2021**

*(Revised 1/9/21)*

***THIS SYLLABUS IS FOR ALL CLASSES TO BE DONE ON ZOOM. Student projects outside of class to be shot on your own, with your phone or personal equipment. Please adhere to Covid protocols.***

## **CTPR: 533 - DIRECTING TECHNIQUES**

**Prerequisite: 532**

**Professor: Katy Garretson**

**Contact Email (24/7):** [kgarrets@usc.edu](mailto:kgarrets@usc.edu) or [katygarretson@gmail.com](mailto:katygarretson@gmail.com)

**“Office” Hours:** *By Zoom Appointment Only - contact Katy directly to schedule.*

**Wednesdays:** 7:00pm- 10:30pm

**Units:** 2

**Class Location:** ONLINE

**Instruction Mode:** Lecture & Participation

**Grading Option:** Letter

**Student Assistant: Alexandra Roberson**

**SA Contact Info:** [anrobers@usc.edu](mailto:anrobers@usc.edu)

**533 Course Objective:** This is a second semester of Intermediate Directing, intended to prepare you for your life in showbiz after graduation. The goal for this course is for you to further your ability to develop your own style, communicate your vision, learn more of the ins & outs of showbiz, as well as to enhance your leadership skills on set and feel more comfortable in “the real world.”

***NOTE: Classes with guest speakers may move around, depending upon availability of guests. Due to Covid and me being a working director (assuming there’s any work), this syllabus is subject to change.***

## What is Directing?

A question with many answers, none of them necessarily wrong, but for our general purposes, directing is story interpretation and execution. The script provides the story. The director tells that story as they want it to be told, how they interpret the script and want it to be viewed by an audience – keeping in mind who their audiences are for their various projects. This is why the directors own the “A *FILM* BY” credit.

Directing includes recognizing and delivering the overall story/beats, character arcs, dialogue and behaviors that reveal character and plot, and a *complete visual representation* of the story told in the script – **The Director’s Vision**.

*We will discuss the above more in class.*

*This course will be both hands-on and discussion oriented.*

Using examples from various productions, we will discuss overall *style* and the elements that go into making it – basic coverage of characters versus making a film “your own” through camera shots and direction of actors, among other elements. We will break down existing film scenes as well as those directed by students – what worked well, what perhaps did not

Students will be able to explore directing in multiple genres and styles of filmmaking. There will be THREE short films made, one in a distinct genre or combo of genres.

*Remember: Genres Can Launch Careers.*

We will discuss and enhance the students’ interaction with both cast and crew. While it’s The Director’s Vision, it takes a large team to carry out that vision. The Director provides their team of professionals with the goals – for the overall movie as well as each individual scene – every director must be an effective leader and communicator with both actors and crew to achieve those goals.

By the end of the class, students will have a better understanding of how to communicate with and direct actors/crew, how to stage a scene, coverage *needed*, and where to place cameras. We will discuss and deliver various ways the camera can help tell the story, and how it is used (in conjunction with other elements) to create a distinct style.

Students will learn about shooting with multiple cameras simultaneously, as rarely will a professional film shoot use only one camera at a time. Students will also have a better understanding of the teamwork involved in carrying out their Director’s Vision, and will learn general industry practices, a little about agents/managers, and anything the students wish to discuss about the business called SHOW.

*A high level of enthusiasm and participation is expected of every student in this class. Making movies can be challenging, hard work, but if it’s your passion it should also be fun. So, let’s have fun!*

**RECOMMENDED PODCASTS:**

The Rewatchables, The Big Picture, Hollywood Breakdown, The Recappables, The Business with Kim Masters, The Watch, NPR's Pop Culture Happy Hour, Hollywood & Levine ...*let me know if you have any good ones to recommend!*

*I also have a podcast (but it's not about showbiz): Mojo Girl Madness ([mojogirlmadness.com](http://mojogirlmadness.com))*

**RECOMMENDED BOOKS:**

MASTER SHOTS, VOLUMES 1, 2, 3 by Christopher Kenworthy– *these are invaluable.*

A good book on body language that gives Directors great references/tools for directing actors is THE DEFINITIVE BOOK OF BODY LANGUAGE, by Allan and Barbara Pease (it's a fun read).

Also, any book on storytelling...*it's all about the story.*

**RECOMMENDED APPS: See "Mobile Apps" handout in Google Drive**

Also: DEADLINE, HR, VARIETY – you should always know what's going on in the business and who the players are. RUN PEE – because some movies are long. HEADSPACE or CALM cuz we all need to take care of ourselves...

**CLASS ONE – INTRO & OVERVIEW – 1/20****Meet & Greet - Katy's Story, Student Intros, Updates, Disclaimers & Expectations****Review of Syllabus**

- Select weeks noted in syllabus: email a question to Katy - about **any** aspect of the business, directing or filmmaking. I won't name authors of questions, if requested.
- We will study genres & styles, which will aid you in working with the camera and developing your own style as well as directing actors in different ways. Students will direct alternate versions of an existing scene:

Project 1) a duplicate of shots, as best as you can, so you have an idea of how & why the original director shot what they shot – and so you think about what you would shoot.

Project 2) the same scene shot again in another genre or a *combination* of genres. Props, lighting & setting may change, the actors' intentions may certainly change, the camera angles *must* change. You may alter the words slightly to suit your characters/setting – but the scene must be recognizable as a version of the original. I'll provide examples in class and we'll discuss.

Note: *You must incorporate a MASTER THAT MOVES into your genre variation. We will review masters that move in Class Two.*

- Final Project – a long scene/sequence/short for your reel/website. Up to 15 minutes. Original material is preferred. Be creative – *make the short film YOU want to make.*

**SCREEN & ASSIGN PROJECT SCENES (will also screen project examples for you)**

*Tonight, we'll screen each Project Scene and students will select.*

**HOMEWORK:**

1. Email Katy a Showbiz Question or a link to a scene/sequence you'd like to discuss.
2. Prep your first project – the Duplicate of your scene, due Class THREE

## **CLASS TWO – GENRES & SHOTS – 1/27**

**Discuss and/or screen clips of the various GENRES from which we'll choose:**

1. Drama
2. Comedy
3. Farce
4. Noir (It's more than just b&w)
5. Crime/Mystery
6. Docu-Style
7. Action
8. Horror
9. Musical
10. Sci-Fi/Fantasy
11. Telenovela (melodrama)
12. French New Wave/Experimental
13. Superhero
14. Romance
15. Bollywood
16. Blaxploitation
17. Martial Arts

We'll discuss and show examples of a MOVING MASTERS and the various ways this can be done (dolly, pan, tilt, steadicam, jib/cranes, etc.). We'll also discuss the fact that the term "Moving Master" is not actually used on a real set...

We'll discuss "counting shots" and how it's helpful at-home practice for directors. Also: basic coverage, matching shots, sizing of shots, some uses of multiple cameras, the line...and the various ways a director can create a "style" for their films.

We'll review our Google Doc(s): "Breaking Down & Shooting Your Script"

We'll watch and discuss genre variations and final projects from previous semesters.

### **HOMEWORK:**

1. Email Katy a Showbiz Question.
2. Prep your first project – the Duplicate of your scene, *due next class*.

## **CLASS THREE – FIRST PROJECT DUE! – 2/3**

- **PROJECT 1 DUE:** We will discuss all the scene DUPLICATES.
- **Q&A Time** - Emailed Questions, Time Permitting

### **HOMEWORK:**

1. Email Katy a Showbiz Question
2. Prep/shoot your Genre Variation Projects

### **CLASS FOUR – FINISH FIRST PROJECTS & MULTI-CAM TUTORIAL– 2/10**

- **PROJECT 1:** We will discuss remaining scene DUPLICATES.
- **Multi-Cam Tutorial**
- **Q&A Time** - Emailed Questions, Time Permitting

#### **HOMEWORK:**

1. Prep your Genre Variation Projects.
2. Prep questions for next week's guests!

### **CLASS FIVE – PANEL: “ACTORS – ON DIRECTORS” – 2/17**

**GUESTS:** Bob Bergen, Colette Sunderman, OTHER ACTORS TBD

**HOMEWORK:** Finish your Genre Variation Projects, Prep DP Questions

### **CLASS SIX – IN-CLASS PROJECT: DIRECTING/AUDITIONING ACTORS – 2/24**

**GUESTS:** Cathy Reinking, OTHER CASTING DIRECTOR TBD

#### **HOMEWORK:**

1. Prep/Shoot your Genre Variation Projects
2. Prep questions for next week's guests!

### **CLASS SEVEN – IN-CLASS PROJECT: DIRECTING/AUDITIONING ACTORS – 3/3**

**GUESTS:** Cathy Reinking, OTHER CASTING DIRECTOR TBD

#### **HOMEWORK:**

1. Prep/Shoot your Genre Variation Projects
2. Prep questions for next week's guests!

### **CLASS EIGHT –GENRE VARIATION DISCUSSIONS (with DPs) – 3/10**

**GUESTS:** Peter Smokler, OTHER CINEMATOGRAPHER TBD

- **PROJECT 2 DUE:** We will review and discuss the GENRE VARIATION scenes.

**HOMEWORK:** Work on your Final Projects.

### **CLASS NINE – FINISH GENRE VARIATION DISCUSSIONS (with DPs) – 3/17**

**GUESTS:** Peter Smokler, OTHER CINEMATOGRAPHER TBD

- We will review and discuss the remaining GENRE VARIATION scenes.

#### **HOMEWORK:**

1. Prep/Shoot Final Project
2. Prep questions for next week's guests!

**CLASS TEN - PANEL: 'WORKING WITH YOUR DIRECTOR'S TEAM' – 3/24****GUESTS: PRODUCER/UPM/AD/STUNT COORDINATOR TBD****HOMEWORK:**

1. Prep/Shoot your Genre Variation Projects
2. Prep questions for next week's guests!

**CLASS ELEVEN – LOOK BOOKS/PITCH DECKS & REELS! – 3/31****GUESTS: TBD**

- What makes a great reel? Are they even important? (Yes, they are)
- Look Books & Pitch Decks: What/How/When...

**HOMEWORK:**

- Finish your Final Projects
- Prep questions for upcoming guests

**CLASS TWELVE – “WORKING WITH COMPOSERS” – 4/7****GUESTS: HANNAH PARROTT, ZACH ROBINSON**

- In-Class exercises that will help you break down your scenes and stylize your score/soundtrack

**HOMEWORK:**

- Finish your Final Projects

**CLASS THIRTEEN - PANEL: EXECUTIVES - GETTING YOUR 1<sup>ST</sup> JOB - 4/14****GUESTS: TBD****HOMEWORK: Finish your Final Projects.****CLASS FOURTEEN – SCREEN/DISCUSS FINAL PROJECTS! – 4/21***All Guests from the semester are invited to final project screenings*

- ALL FINAL PROJECTS DUE: SCREEN AND DISCUSS AS MANY AS POSSIBLE

**CLASS FIFTEEN - SCREEN/DISCUSS REMAINING FINAL PROJECTS! – 4/28***All Guests from the semester are invited to final project screenings*

- SCREEN AND DISCUSS REMAINING FINAL PROJECTS

**PROJECTS/GRADING**

20% Duplicate Project  
25% New Genre Project  
30% Final Project  
20% Class Participation/Attendance  
5% Emailed Questions

**\*\*\*THE FOLLOWING NOTES ARE ADJUSTED FOR COVID-19 RESTRICTIONS. PLEASE READ ALL OF THEM.**

**Covid Safety Compliance Understanding and Agreement**

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work, whether "Virtual" or "in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.

**Virtual Production and Safe Bubble defined**

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

### **Virtual Production:**

- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on computers from their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service. Actors in their own homes will perform and assist in lighting and recording sound. Performers will capture the performance with smartphones or approved personal or rental cameras as directed by the students. If the director chooses not to use professional actors, they may cast themselves and/or their own housemates.
- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or approved safe locations. Projects may also include stock footage, still photographs, self-generated VFX and animation.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & actors.
- As with any SCA production class, students will follow current safety and health guidelines for LA County, USC and SCA.

### **Bubble Definitions:**

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble**. They must not meet in person with other students.
- Each actor in a film is also in their own **Safe Bubble**. Students may not interact in-person with their actors. Unless actors live with one another, they will not have any in-person interaction with each other.
- Note: When you cast an actor, you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester. Actors will sign a Bubble Lock Agreement certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter actors will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot remotely as defined above.
- Actors may use their own faculty-approved equipment. Students may furnish actors with production gear purchased or rented (from SAG approved houses). Students may use your own faculty-approved gear when filming, and/or may send actors their gear directly. All equipment sent must be sanitized and transferred back to students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by your producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

## Production Numbers

Production Numbers will be given to any class who normally receives numbers. Students will be instructed when it is possible for them to go onto SCA community and create numbers where authorized for their class. Class SAs will aid students in making, or correcting, production numbers if needed. Note many classes work in teams where they share a production number. Ask your SA about the needs for your particular class.

This semester, the School of Cinematic Arts will be covering all student Insurance Premiums and Lab Fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

All necessary forms are available on SCA community under the "Student Productions" heading. Contact your SA with any questions.

In terms of shooting plans, student are required to vet their plans with their faculty including discussing any Hazardous Shooting Conditions as defined by the SCA's Safety Book as posted on SCA community. This semester students will also be required to vet their plans for remaining Covid-safe with our Covid Safety Monitor. Ask your SA if you are unclear about these protocols.

## CASTING

You may cast students from USC School of Dramatic Arts. Students who have done so have found them to be well- trained professionals and reliable collaborators. As this class has a Production #, you may cast SAG actors for free. See SA for info.

Remember, you may use the same actor(s) (or not) for Projects 1& 2– the scene duplicate and the genre variation. Actors may love to switch it up and play different characters/genders/accents with the same words (more or less). Could be two interesting and creative shorts - for your reel and theirs!

## PRODUCTION DIVISION POLICIES (*You should read these!*)

Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (i.e. an A becomes a B). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence. *Just come to class and be on time, it'll be fun.*

In order for an absence to be excused, the student must have approval in advance from me for a verifiable, good reason. Last-minute emails will never be excused, and the university policy states that NO absences may be excused, although I can occasionally make an exception.

**Late Arrival:** 15 minutes late constitutes an official late arrival. In cases where petty tardiness – i.e. of less than 15 minutes becomes chronic, I will give one “warning”, and then I will assign penalties. SA will keep track of late arrivals.

**\*\*\*Cell phones, tablets, laptops:** Here’s my feeling: Cell phone usage during class is disrespectful to me, your fellow classmates, and the professional standards for which you all are striving. Absolutely no video or audio recording of class is permitted. Violation of this policy is subject to a discretionary grade deduction.

**Deadlines** Unexcused missed due dates for projects will always result in a reduction of your final grade. Missing deadlines is regarded as unacceptable in the Industry – no studio, network or production company will ever say it’s ok to deliver a project late - and so it will be in this class.

If you know ahead of time that unavoidable circumstances will hinder the timely delivery of your work you must notify me immediately, and the circumstances must be verifiable. Only genuine “emergencies” beyond your control will be accepted.

**Unforeseen Circumstances:** If you have life problems or circumstances that might affect your work, please let me know in advance. I want to be understanding and helpful if I can. See me to make arrangements for deadline extensions. We’re all human.

***Also, if you are overwhelmed and overstressed and would like to schedule a time out of class to talk it all through with me, please don’t hesitate to reach out. I’ve been there and would like to help.***

**Grading Feedback:** You may ask me for feedback about how you are doing at any time.

**Safety:** All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Some class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

***FYI - I will not be recording all of my classes – this is a creative course often focused on sensitive topics and often regarding people/situations with which I still may personally have an active, working relationship. I want to ensure our discussions are kept private and that we are free to have open discourse without fear of anything being observed out of context. If you have an issue with attendance for any class session, please discuss with me in advance. Unexcused absences will not be provided an alternate class session – all students are expected to be in attendance for every class session.***

## **Statement on Academic Conduct and Support Systems Conduct:**

*\*\*\*For your first two projects, because you are using existing material, you must put a disclaimer at the head or tail of your scene stating that this is an interpretation of X scene, from X film, originally directed by X. Let's be respectful and safe, because:*

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

## **CAMERA, G&E EQUIPMENT AND CINEMATOGRAPHER POLICY FOR CTPR 533 – Directing Techniques**

***As of the start of the semester, the following camera policies are not active for our class.***

**RESERVATION PROCEDURE:** Students must contact Nick Rossier who will confirm camera availability and verify that the cinematographer has taken the required classes.

Reservation Priority Ranking:

1<sup>st</sup> Priority: CTPR 581 – Thesis Project

2<sup>nd</sup> Priority: CTPR 552 – Advanced Directing

3<sup>rd</sup> Priority: CTPR: 533 – Directing Techniques

4<sup>th</sup> Priority: CTPR 532 – Intermediate Directing

5<sup>th</sup> Priority: CTPR 565 – Making Media for Social Change

6<sup>th</sup> Priority: CTPR 497 – Music Video Production

Priority & Bumping: A higher priority class can bump a lower priority class up to 7 days before a shoot (Example: 2<sup>nd</sup> priority Advanced Directing can bump 3<sup>rd</sup> priority 533).

NOTE: A 581 can bump any reservation up to 7 days before a shoot.

### **CTPR 552, 533, & 532 Classes:**

1. Students enrolled in 552, 533 and 532 have access to Sony EX3 cameras (if available) or Canon XC15 cameras. These are the standard, officially supported cameras for these classes.
2. If a student in 552, 533 or 532 wants to use the Sony F3 camera (with or without USC lenses) the cinematographer must be currently enrolled in SCA and have completed CTPR 424 or 537.
3. If a student in 552, 533 or 532 wants to use a USC Red Dragon, the cinematographer must be currently enrolled in SCA and have completed CTPR 557 Advanced Cinematography. Only the camera body is offered; all accessories and lenses must be rented from USC approved vendors and paid for by the student enrolled in the class. USC insurance never covers unapproved vendors.
4. The F-65 camera is only available to thesis projects.
5. Directing class students are the only person listed on the production number and are responsible for covering the deductible if equipment is lost or damaged. The deductible is \$2,500 per item per occurrence (Example: if a single event damages a camera and a lens, the deductible payment due is \$5,000). This applies to equipment from USC and rented from USC approved vendors. USC insurance never covers unapproved vendors. Student owned equipment is not covered by the USC insurance policy.
6. USC Insurance only covers approved vendors up to \$200,000. Any additional coverage must be provided by the student enrolled in the directing class.

## **SUPPORT SYSTEMS**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://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](http://suicidepreventionlifeline.org)

Free, confidential emotional support to people in suicidal crisis or emotional distress 24/7.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call*  
[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

Free, confidential therapy, workshops, training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://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 specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

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

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

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

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

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

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

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

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

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

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

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

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