

DIRECTING IN A VIRTUAL WORLD
CTPR 551 – Fall 2020

Section 18679D Fri 1:00 – 4:50 Meets: Office/Online Units: 2

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REQUIRED SOFTWARE

Either the Foundry's **Nuke** or Adobe **After Effects**:

Nuke is available from The Foundry: <https://www.foundry.com/education/first-year-free>. This is the software package we recommend, but After Effects is a suitable substitute if you are already skilled in it. Nuke is free for the first year.

After Effects is available as part of the Adobe Creative Cloud package, along with Photoshop, Premiere, etc. AE is not free, however. It costs students \$19.99/month:

https://www.adobe.com/creativecloud/buy/students.html?sdid=1XGJD51M&mv=search&ef_id=EAAlaQobChMIhLeEi-mR6wIVGh-tBh2BqwQFEAAAYASAAEgIMDfD_BwE:G:s&s_kwid=AL!3085!3!271598495691!e!!g!!adobe%20student%20pricing Creative Tech has been working with Adobe for free licenses for students, but nothing to report, yet.

OTHER SOFTWARE

If you are interested in Virtual Production, you may investigate:

Unreal Engine: From Epic Games. Free. https://www.unrealengine.com/en-US/?utm_source=GoogleSearch&utm_medium=Performance&utm_campaign=a*n*Internal_pr*UnrealEngine_ct*Search_pl*Brand_co*US_cr*broad&utm_id=6647458316&sub_campaign=UE_Broad_EN&utm_content=July2020_Generic_V1&ut

[m_term=%2Bunrealengine&qclid=EAlaIqobChMI4vzb_OqR6wIVdSCtBh164gf0EAAYASAAEqLr7fD_BwE&sessionInvalidated=true](https://www.unrealengine.com/m_term=%2Bunrealengine&qclid=EAlaIqobChMI4vzb_OqR6wIVdSCtBh164gf0EAAYASAAEqLr7fD_BwE&sessionInvalidated=true)

Unity: Competitor to Unreal. Unity might be easier at first. Free.

<https://store.unity.com/academic/unity-student>

Blender: An open source 3D package that integrates well with Unreal. Lots of online support/tutorials/etc. <https://www.blender.org/> Free.

We will also discuss other options in class.

PRE-REQUISITE

CTAN 462 or permission from faculty that student's qualifications are equal to or exceed CTAN 462 requirements.

STRONGLY RECOMMENDED PREPARATION

CTPR 532 or CTPR 537. Or, for Animation students, CTAN 555.

RECOMMENDED REFERENCE MATERIAL

VES HANDBOOK OF VISUAL EFFECTS, 3rd Edition by Visual Effects Society, Focal Press

A PRACTICAL HANDBOOK FOR THE ACTOR by Melissa Bruder, et al

DIRECTING ACTORS by Judith Weston

(all available on Amazon)

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 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-19 Advisor.

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

COURSE DESCRIPTION

Directing in a Virtual World is designed for students hoping to become familiar with Visual Effects techniques used to help tell resonant stories that require an approach beyond traditional motion picture cinematography. This course will prepare students for the process of creating films with visual effects, composited & virtual backgrounds, environments, and characters. Objectives are: (1) to immerse all students in the thinking required for this technique – namely, photographing talent & objects against Green Screen or Blue Screen backgrounds – particularly with respect to actor performance, lighting, and shot design, staging, camera technique; (2) to imbue essential basic nomenclature and techniques of working with actors, particularly in a visual effects context, and with live-action methodologies with which students have had limited experience; (3) to solidify a grasp of practical considerations & procedures in application of the foregoing to scenes requiring digitally composited and fabricated backgrounds; and most important, (4) to create effective, seamless, VFX shots designed to enhance the story being told.

COURSE OBJECTIVES

It is expected that students will achieve familiarity, but not necessarily mastery, of the visual effects tools for scene realization with virtual components, and be able to conceive & execute shots and scenes on a basic level which use Visual Effects to the advantage of the story being told. The objective of this class is to ensure that students come away with an understanding and practical grasp of the thinking and processes necessary to realize live action scenes utilizing visual effects.

Students will investigate techniques, and discover the intricacies, of work they intend to integrate into their current projects and beyond. Topics covered will include:

- WHEN TO SHOOT GREEN SCREEN & WHEN NOT TO – REDUCING COST & DANGER, AND MAKING THE 'IMPOSSIBLE' POSSIBLE.
- LIMITATIONS TO LIVE ACTION STAGING IMPOSED BY GREEN SCREEN.
- LIGHTING, LIGHTING, & LIGHTING – THE ALL-IMPORANT LINCHPIN.
- OTHER TECHNICAL PARAMETERS: TRACKING, COMPOSITING, INTEGRATION WITH BACKGROUND, PHOTOGRAPHED OR VIRTUAL BACKGROUND, AND VIRTUAL PRODUCTION.
- CASTING AND DIRECTING ACTORS IN THE BIG GREEN OR BLUE LIMBO.

- TRICKS-OF-THE-TRADE (Up-angles to avoid problems; staging scenes to sell scale, cheats, etc.)
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COURSE NOTES ON THE SCOPE OF THE WORK

The ultimate class mix is dependent on a good mix and balance of student skills. Students can work on their own or team with classmates collaboratively. We encourage as much collaborative effort as possible based on each project's needs for specific skill sets. During the semester two students each week will be a director on their own weekly Project. As much as possible, each student directing that week will work with fellow students as a team to shoot and post each project. While this is not required, it is important to collaborate as much as possible on each project, while maintaining adherence to **Virtual Production & Safe Bubble** section, below.

Finished projects need only be single shots without sound, using composited visual elements, and addressing ways to integrate live action, non-spatially and temporally connected live action, and virtual elements into a story. Students are free to choose how they will stage each project, but the goal of each project will be clearly delineated, and the goal must be met in the resulting finished work.

Each student assigned to direct a project will pitch a complete story in class via Zoom the week before shooting, framing the project to be done – an “elevator pitch” for a film/video/commercial. Each director will then choose a shot or short scene from the story that represents a specific moment that needs to be completed using visual effects. Each director will submit, on Tuesday of the week of their director's pitch, a written “elevator pitch” of the project to the professors and SAs, containing a script, technical description of the scene to be shot (overheads, storyboards), and a Scene Analysis. A template for the Scene Analysis will be handed out to all students the first day of class. During the pitch, the class and the professors will offer comments regarding story, character, and technique. The purpose is to give students a basis on which to direct their actors, and for the crew to understand the scope of the work.

In preparation for the pitches, each student can meet with Professor Fink to discuss the project either in-person or virtually, depending on the student's schedule and need.

Students will, for each project, cast individuals or themselves – whoever lives in their “COVID Bubble.” Use of professional actors is encouraged, but they must be in a relationship with the student director or sharing their domicile with the director as a roommate. Students may direct themselves.

Students will have two weeks from their pitch to shoot and assemble a cut and elements into an early version of their project. On the Friday two weeks following each student's pitch, they will show the first pass result of the work pitched two

weeks before.

The class will meet via Zoom on Friday afternoons from 1:00PM to 4:50PM. Set up of screens, lighting, staging, camera, and strike will be the responsibility of the Director outside of class, but may involve members of the Director's bubble. When working remotely, student Directors should be prepared to walk the class through the process used to accomplish the shot(s). Directors and class will be encouraged to participate in comments and questions surrounding the work being shown.

ADDITIONAL COURSE NOTES

Students will receive a letter grade at the end of the semester. Classes will be conducted online via Zoom, but students working to solve production questions will be able to meet with Professor Fink in person one-on-one to resolve issues regarding their projects. Location and time of these meetings will be outdoors in the SCA complex and can be scheduled for either Tuesday or Friday mornings.

PROJECT PROMPTS

- Character in contact with their environment.
- Leprechaun meets a Giant.
- Character falls or floats in the air.
- Camera finds couple that are not what they seem.
- Two characters interact, but are the same characters.
- Camera goes where no camera has gone before.

Students will choose a prompt as the basis of the sequence to be shown as their final project. The prompts are meant to allow students to focus on a technique that works with the story being told. Any student can pick any prompt, so multiple students could end up starting from the same point. The interesting aspect is what students do to achieve a scene, and tell a story. These projects are rarely similar, despite coming from the same prompt.

VIRTUAL PRODUCTION & SAFE BUBBLES

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.

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 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.

SAFE BUBBLES

- 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 their 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.
 - Filming plans during the time of COVID are subject to change.
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TUTORIALS & SOFTWARE

We will conduct tutorials in which basic instruction on compositing, camera and object tracking, and other visual effects skills, will be led by our Animation SA and integrated into the regular course schedule. Tutorials will be short and sweet, but are very important, particularly to students who may have had little or no exposure to these techniques and tools. The schedule for these sessions will be set at the first week of class in concert with students and Student Assistants.

PRODUCTION, POST-PRODUCTION, & COMPOSITING

All Production, Post-Production & Compositing will be conducted remotely, with in-person meetings during office hours for students to discuss with and work with Professor Fink to iron out production and post-production problems of technique and story.

CASTING & REHEARSALS

Casting will be according to the SCA SAG Agreement. Students will be expected to assist each other in casting, and in particular, in helping cast members observe directives in the SCA Production Protocols. All casting and rehearsals will be done online. Students may cast anyone who is a house mate or close relative in the same domicile, or themselves.

ASYNCHRONOUS LEARNING

All 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.

SCHEDULE

Exact scheduling may be revised based on complexity of individual projects, visiting experts, and availability of required resources. The first three sessions will combine discussion of work on projects with lectures, screening of clips & analysis, and a live green screen demo on video.

During the semester, students will shoot “Background Plates” or “Elements” as part of their projects. These plate and element shoots will require time to shoot, during the week, or on weekends. All necessary COVID-19 safety precautions must be taken, and all clearances obtained, for these shoots.

The class will consist of “rolling assignments”, so that in each week between September 4 and October 9 two students will pitch their projects, and on subsequent Fridays the students will show their background plates and describe the ensuing green screen shoot. Each “two student unit” will be either Pitching, Shooting, or Showing their work. In a typical Friday class meeting (other than the very first and very last day of assignments), for instance, persons A & B will be pitching their project, persons C & D will be showing their first composite, as a work-in-progress. The following week, Persons A & B will be showing first composite, and Persons E & F will be pitching. And so on through the semester. Of course, we will begin this class sequence with Persons A & B pitching, and end with Persons I & J showing their work in progress. 5 pitches and showing x 2 people = 10 projects.

On the Tuesday before pitching to the class, students will submit to Professors Fink and Kowalski, and to SA’s Nayak and Cruz: 1) “Directing Worksheet” and 2) “Production Plan”. The “Directing Worksheet” focuses on story, and consists of script pages, a written “elevator pitch”, as well as questions pertaining to the larger whole, scene analysis and tone of the project. For the “Production Plan”, students submit storyboards and overheads of the planned shoot. Professors will give feedback on all issues via email in days prior to the in-class pitch on Friday.

Week 1 –

August 21 Introduce Schedule/Process, equipment description and explanation, clips/discussion, basic concepts of the class and the work. Introduction of use of light meter when shooting green or blue screens. Lecture/Discussion on issues of directing actors for virtual scenes. Assignment of projects to all students. This first class is mandatory. **All students registered, or on the waitlist and hoping to register, must attend this first class.**

Week 2 –

August 28 Two pitches – Person A, Person B.
Green screen at home demo. Basic lighting and set up. Lecture regarding

shooting of green screen indoors and out.

Week 3 –

September 4 Two pitches – Person C, Person D.

Discuss Pitch and Directing and Visual Effects issues with all projects.

Nuke intro tutorial – Keying, and use of Unreal Engine to generate backgrounds.

Week 4 –

September 11 Two pitches – Person E, Person F.

Two showing work in progress – Person A, Person B.

Discuss Pitch and Directing and Visual Effects issues with all projects.

Week 5 –

September 18 Two pitches – Person G, Person H

Two showing work in progress – Person C, Person D

Discuss Pitch and Directing and Visual Effects issues with all projects.

Nuke tutorial – 2D and 3D tracking. Specific issues relative to projects.

Week 6 –

September 25 Two pitches – Person I, Person J

Two showing work in progress – Person E, Person F.

Discuss Pitch and Directing and Visual Effects issues with all projects.

Week 7 –

October 2 Two showing work in progress – Person G, Person H.

Discuss Pitch and Directing and Visual Effects issues with all projects.

Nuke tutorial – More advanced keying techniques, additional tracking issues, specific issues relative to projects, Unreal Engine additional information.

Week 8 –

October 9 Two showing work in progress – Person I, Person J.

Discuss Pitch and Directing and Visual Effects issues with all projects.

Guest visit / lecture. Prepare by studying backgrounds of selected guests.

Week 9 –

October 16 Begin post-production reviews of all projects. Guest visit / lecture. Prepare by studying backgrounds of selected guests.

Week 10 –

October 23 Continue post reviews, shoot pickups if necessary. Continue tutorial sessions on use of Nuke.

Week 11 –

October 30 Continue post reviews. Guest visit / lecture. Prepare by studying backgrounds of selected guests.

Week 12 –

November 6 Work in progress review of all projects. Guest visit / lecture. Prepare week before by studying backgrounds of selected guests. Discuss Directing and Visual Effects issues on all projects.

Week 13 –

November 13 Complete work in progress review. Lecture by professors, including discussing directing and technical issues of Motion Capture, Performance Capture, and Virtual Production.

Final Exam –

November 18

4:30 – 6:30PM Final Exam screening of all student work from the semester.

GRADING

Grades will be issued during the grading period in early December, following the Final Exam Screening on November 18. Final day for faculty to submit grades will be determined based on our production success heading into November. The class has an extension into early December, which we asked for understanding the difficulty in finishing projects remotely. If students can finish by the Final Exam Screening, then grades will be issued by November 24, 2020.

- Projects: **40%** - Students will be graded on the quality of the storytelling, technical challenges, lighting, design, and successful completion of projects within the assigned deadlines. Completed projects constitute the summative experience in the class, and are the final exam.
- Written Work: **30%** - Each student will be evaluated on the writing and preparation for their Pitches, Scene Analyses, Scripts, and descriptions of work to be done.
- Directing and Cinematography: **16%** - Each student will be evaluated on how well they have performed the roles of Directing and Cinematography.
- Participation: **14%** - The class is intensely collaborative. Overall participation means students will be evaluated on how well they share information and help on their projects. On any media project, the ability to collaborate and share information is critical – and never more critical than when dealing with virtual components and possible remote completion.

GRADING SCALE

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Missing “delivery dates” will not be excused without documented medical or personal emergencies. **YOU MUST HAVE “PLAN Bs” (and “Cs”) FOR ALL CONTINGENCIES.** Instructors reserve the right to **not accept** late assignments.

ATTENDANCE

Students will receive a reduction of one-half letter grade for each second absence. A third absence will result in a student's grade being lowered by an additional one full letter (IE: A becomes B). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equal one full absence.

If a student misses class due to an emergency, the student must contact the professor or SA prior to class (contact information at the head of this syllabus). Professors reserve the right to not allow Directing a project if your absence negatively impacts another student's project. Professors may allow variance from the rubric written here depending on circumstances surrounding each absence.

Tardiness will not be tolerated, as there is simply too much that needs to be accomplished. There will be one “official” warning for tardiness at the first class, and then we will lower grades by one-half letter grade each occurrence.

If a student chooses to not be seen in class online sessions, they must let the Professors know that they won't be able to be on video, but that they are going to be attending class. Zoom sessions can be tiring, and being on camera for 3 or 4 hours can be difficult, but we will do our best to soften the blow with frequent breaks. It is important that your professors see your faces.

SAFETY & RESTRICTIONS

Violations of any of the Safety Guidelines may result in disciplinary action ranging

from confiscation of footage to expulsion from the University. The use of minors, moving cars, or weapons requires the employment of a studio teacher (for child actor) or off-duty police officer (prop weapon/car). Completed and signed Hazardous Condition forms must be submitted to the Production SA for any scene using knives, guns, stunts. **If you are not certain whether your project falls in those categories, check with your SA and faculty.**

STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to Instructor (or S.A.) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

DIVERSITY AND INCLUSION

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity & Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm> or diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by the general principles of Academic Honesty. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

DISRUPTIVE STUDENT BEHAVIOR

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class

pending discussion and resolution of the problem and may be reported to the appropriate office for disciplinary action.

This language extends to physical and verbal disruptive behavior, and virtual or online harassment, intimidation or bullying. At no time will such behavior be tolerated, and students involved in this behavior will be subject to disciplinary action that could result in departure from and failure of the class or in severe cases, withdrawal from the University.

ACADEMIC CONDUCT

Plagiarism – Presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://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, <http://policy.usc.edu/scientific-misconduct>.

SUPPORT SYSTEMS

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

studenthealth.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

<https://policy.usc.edu/student-health-leave-absence/>

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.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

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

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

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. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

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

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

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

Campus Support & Intervention - (213) 821-4710
campussupport.usc.edu

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

Diversity at USC - (213) 740-2101
diversity.usc.edu

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

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

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

ombuds.usc.edu

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.

Emergency Preparedness/Course Continuity in a Crisis

If travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

PLEASE NOTE:

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