



CTPR 385: Colloquium on Motion Picture Production Techniques

Units: 4

SPRING 2021: Session 001 | CTPR-385 | Section 18510|

TUESDAY 10:00am – 12:50pm

Room: RZC Stage D

Instructor: Joselito Seldera seldera@usc.edu

Office Hours: Before or after class or by appointment.

Teaching Assistant: Joshua Powell powelljo@usc.edu

Course Description

From idea and script, to shooting and editing, you will learn the fundamental components of motion picture production while collaborating with classmates on short form digital video projects.

The class will take a hands-on approach and introduce you to both the creative side (script analysis, working with actors, visualization, etc.) and the basic technical side (camera, lights, editing, etc.) of the filmmaking process.

No experience necessary. This course is ideal for students seeking an introduction to all aspects of film production, and for students who have some experience but are seeking to continue expanding their knowledge and experience.

Learning Objectives and Outcomes

Beginning with a well-written scene, we will uncover:

- Character emotional beats, beats that the actors and director will develop;
- Body language, shot selection and blocking of action that is as powerful as dialogue;
- Cinematic elements (lighting, visual design, picture editing and sound design) that grow out of these elements and magnify their effect a thousand-fold.

Through class exercises, analysis of films and completion of your own projects you will begin to understand how the many layers of cinematic storytelling - technical, aesthetic, and emotional- work together to reach an audience. Students will also become familiar with the business side of filmmaking through class assignments, lecture, and discussion.

Co-Requisite(s): Mandatory Safety Seminar required at the beginning of the semester.

Recommended Preparation: Reading of screenplays, both produced and un-produced, viewing of movies and television shows.

Required Readings and Supplementary Materials

Videos/Tutorials on LinkedInLearning/Lynda.com

Description and Assessment of Assignments

Each student must participate in eight main projects/assignments:

1. TRADE ARTICLES (4)
 - On an assigned week, explore one (or more) of the following and the following only:

- i. Variety (Variety.com)
- ii. Hollywood Reporter (hollywoodreporter.com)
- iii. Deadline Hollywood (deadline.com/Hollywood)
- iv. indiewire (indiewire.com)

Choose an article that interests you and GIVE A BRIEF SUMMARY (NO MORE THAN 3 LINES) AND WRITE YOUR THOUGHTS/OPINIONS/ ON HOW YOU FEEL THE TOPIC DISCUSSED AFFECTS THE INDUSTRY. HAVE AN OPINION. We will also have a short discussion on select article the following class.

Label it as such: LASTNAME_TRADE ARTICLE #.

Include your name, class, date, assignment, and hyperlink to the article in the report, as you would any other essay. TREAT THIS AS YOU WOULD AN ESSAY. FORMAL LANGUAGE, PROPERLY FORMATTED, CORRECT GRAMMAR. 1 PAGE.

2. SCENE ANALYSIS ASSIGNMENT
3. CAMERA EXERCISE: CHANGE
4. CAMERA EXERCISE: MOVEMENT
5. LIGHTING EXERCISE: 3-POINT LIGHTING DAY AND NIGHT
6. PREVISUALIZATION ASSIGNMENT
7. COVERAGE PROJECT
 - 2-3 page scene maximum, (2-3 minutes) from an existing SCREENPLAY.
 - 2 actors MINIMUM, 1 location.
 - Each student will act as PRODUCER, DIRECTOR, and CINEMATOGRAPHER. Someone in your group can operate camera if you choose, and another will do sound.
 - YOU CANNOT ACT IN YOUR SCENE unless you discuss with me first. Your group members CAN act in your scene.
8. THE PITCH
 - Each student will pitch a script idea for their final project to the class.
9. FINAL PROJECT SCRIPT
 - Each student will write two drafts of a short script, not more than 5 pages in length, to be pitched to the class and voted on to produce for the final group project. DIALOGUE IS ALLOWED.
 - See parameters for final project to be followed for final project script.
10. FINAL PROJECT
 - Students will shoot their final project script.
 - To be produced with limited budget, no more than three actors and a limited number of locations.
 - 2 actors MINIMUM.
 - Each student will act as EITHER: WRITER, PRODUCER, CINEMATOGRAPHER, PRODUCTION SOUND, PRODUCTION DESIGNER, EDITOR, OR DIRECTOR.
 - YOU CANNOT ACT IN YOUR SCENE unless you discuss with me first.

VIDEO PROJECT REQUIREMENTS:

- All projects will be shot on digital video and edited in the editing program of their choice.
- Include a mandatory and readable USC credit at the end of your other credits:

“Student Produced at the University of Southern California (year)”

- Project must be brought to class as a Quicktime file on a portable hard drive or flash drive, AND uploaded to Youtube or Vimeo, password protected, as a backup.

Grading Breakdown

Your grade for 385 will be based on your personal growth as a filmmaker, your willingness to explore themes and techniques, your mastery of craft and your development in relation to your classmates. It will be measured with a variety of assignments (see following assignment page). You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted.

385 Grading Breakdown - Attendance and promptness mandatory

15%	Class participation (discussions, feedback, etc...)
5%	Four Trade Articles
5%	Scene Analysis Assignment
5%	Camera Exercise: Change
5%	Camera Exercise: Movement
5%	Lighting Exercise
5%	Previsualization Assignment
15%	Coverage Project
5%	The Final Project Pitch
15%	Final Project script (first and second drafts combined)
20%	Final Project
	Planning & preparation tools
	Production Book – assembled and a copy turned in on Finals Day.
	Personal Reflections on collaboration experience

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

Assignment Rubrics

For Coverage and Group Projects: Delivered films will be assessed on the following components, on a scale of 1-5, 1 being poor and 5 being excellent:

1. Story (clarity)
2. Performances
3. Composition/Shot Selection
4. Lighting
5. Editing
6. Sound (including post)

Written assignments (except creative workouts) will be based on the same scale, except on the following components:

1. Clarity (including grammar)
2. Point-of-View (Exploration of arguments/opinions)
3. Adherence to guidelines

Assignment Submission Policy

Assignments will be due as specified by the Instructor. All assignments will be uploaded by the date and time due to Google Classroom, and all video projects will be submitted by class time on Google Classroom, a shared Google Drive folder, and with an online link in reserve.

Grading Timeline

The instructor will return assignments with grades and feedback by the following class after it was due.

Additional Policies

MID-SEMESTER CONFERENCES:

Your instructor may request a mid-semester conference. At your request, your instructor will definitely allow time for mid-semester conferences to discuss your work and your progress. Your instructor may also request a mid-semester conference if he feels it is necessary. If at any time you wish to discuss your work, your progress, or anything else, please contact your instructor to set up an appointment. My office hours will be done by appointment primarily on Tuesdays, by phone or Skype.

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 SCACommunity 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.

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 and online request forms are available on SCACommunity under the "Student Productions" heading. Contact your SA with any questions that you may have.

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 SCACommunity. 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.

Course Schedule: A Weekly Breakdown

DATE	IN CLASS	DELIVERABLES	ASSIGNMENTS
<p>WEEK 1 8/24/21</p>	<p>INTRODUCTION Introductions Syllabus Review Story of Self</p> <p>WHAT IS PRODUCING? Creative vs. Line Producing</p> <p>LECTURE: IDEA TO STORY (Chp. 1) What is story? Where does it come from? Architecture of a Movie Who, not what. Why, what, where, how. Character, Objective Backstory Obstacles Stakes Conflict – Change</p> <p>VISUAL LANGUAGE (Chp. 3) Shot selection Composition Camera Movement</p> <p>DISCUSS: COVERAGE PROJECT</p>	<p>NONE</p>	<p>SCENE ANALYSIS ASSIGNMENT: Choose a short scene (no more than 3 minutes) from a favorite movie and identify the shots used to make up this scene. Use a screen-capture program such as VLC to capture the shots in the scene from the movie. Upload to Google Drive Folder by SUN 6PM.</p> <p>Start looking for a scene for your coverage project. 2-3 pages, one location, two actors</p>
<p>WEEK 2 8/31/21</p>	<p>PRODUCTION NUMBERS/CHOOSE CAMERA GROUPS (groups of 3)</p> <p>REVIEW: Scene Analysis Assignment</p> <p>LECTURE: VISUAL PLAN (Chp 5) - Storyboards - Overheads - Shotlists</p> <p>PERMITS</p>	<p>Scene Analysis Assignment</p>	<p>WATCH: Canon XA-20 Tutorial Lynda (:30)</p>
<p>WEEK 3 9/7/21</p>	<p>CAMERA CHECK-OUT Meet at Equipment Center</p> <p>LECTURE: COVERAGE, BLOCKING</p> <p>REVIEW: Chps. 10,11,12</p> <p>CAMERA INTRO WORKSHOP Camera demo/Learn about how to use cameras.</p> <p>PRODUCTION SOUND DEMO</p> <p>IN-CLASS CAMERA EXERCISE</p>	<p>CAMERA GEAR FROM CHECKOUT</p>	<p>IN YOUR CAMERA GROUPS, SHOOT THE CAMERA ASSIGNMENT</p> <p>DECIDE ON YOUR SCENE FOR YOUR COVERAGE PROJECT. Upload to Google Drive Folder by Sunday 6pm.</p> <p>BRING CAMERAS, SUPPORT GEAR, CARDS TO CLASS</p>

<p>WEEK 4 9/14/21</p>	<p>LECTURE: PREPARING FOR PRODUCTION (Chp. 6)</p> <p>LIGHTING AND SOUND DESIGN (Chps. 13 & 17) Terms, Properties of light, 3-point lighting. Lighting Demo/Exercise Blocking Exercise</p> <p>CLASS LIGHTING EXERCISE (IN GROUPS)</p> <p>DISCUSS: LIGHTING PROJECT EXERCISE</p>	<p>BRING CAMERAS, SUPPORT GEAR, SD CARDS</p> <p>SELECTED SCENES FOR COVERAGE PROJECT</p>	<p>COVERAGE PROJECT: PRE-VIS Plan for your coverage project shoots by preparing storyboards, shotlist, and overheads. Upload to Google Drive Folder by Sun 6pm.</p> <p>WATCH: AVID Editing Lynda 1-7 (watch more if you'd like): https://www.linkedin.com/earning/media-composer-2020-essential-training-101-fundamentals-1/welcome?u=76870426</p>
<p>WEEK 5 9/21/21</p>	<p>MEET IN AVID LAB: EDITING/AVID TUTORIAL 1</p> <p>LECTURE: POST-PRODUCTION Workflow Working with picture editors and sound editors Assemblies, rough cuts, fine cuts, picture lock, sound design and dialogue editing Music/composers Color correction/DI Finishing/Final Delivery/Deliverables</p> <p>WATCH: WALTER MURCH CLIP https://www.youtube.com/watch?v=WcBpXLNmS3Q</p> <p>REVIEW: CINEMATIC TIME & SPACE (Chp. 4) Continuity 180 Degree Rule 30 Degree Rule</p> <p>EDITING Accessing AVID Knowledgebase Starting a Project, Ingestion, importing footage. Basic Editing Tools/Techniques BEGIN EDITING SCENE FROM PROVIDED FOOTAGE INDIVIDUALLY</p>	<p>COVERAGE PROJECT PRE-VIS</p> <p>CAM ASSIGNMENT RAW FOOTAGE</p>	<p>TRADE ARTICLE 1. Upload to Google Drive Folder by Sunday 6pm.</p>
<p>WEEK 6 9/28/21</p>	<p>MEET IN AVID LAB: EDITING/AVID TUTORIAL 2</p> <p>DISCUSS: Trade Article 1</p> <p>WATCH: CLIP FROM <i>The Hobbit</i></p> <p>REVIEW: SOUND DESIGN AND EDITING (Chp. 22)</p>	<p>TRADE ARTICLE 1</p>	<p>EXPORT EDITING PROJECTS. 1: Bring final export to class on thumb or hard drive 2: Upload an online, password-protected</p>

	<p>INTRO: SOUND LIBRARY</p> <p>FINISH EDITING IN CLASS. VIEW.</p> <p>TEACH HOW TO EXPORT</p> <p>DISCUSS SHOTLISTS/STORYBOARDS AS NECESSARY</p>		<p>backup to vimeo or youtube.</p> <p>SHOOT AND EDIT COVERAGE PROJECT. 1: Bring final export to class on thumb or hard drive 2: Upload an online, password-protected backup to vimeo or youtube.</p>
<p>WEEK 7 10/5/21</p>	<p>VIEW: EDITING PROJECTS</p> <p>LECTURE: Review: WORKING WITH ACTORS (Chp. 7) Rehearsals On Set Objectives Beat Breakdowns (go over sample scene) Demo a rehearsal (use second sample scene)</p> <p>RUNNING THE SET (Chp. 16) Protocol</p> <p>WATCH: Clip from <i>Living in Oblivion</i></p>	<p>BRING EDITING PROJECT FOR SCREENING.</p>	<p>FINISH COVERAGE PROJECT</p>
<p>WEEK 8 10/12/21</p>	<p>VIEW: COVERAGE PROJECTS</p> <p>LECTURE: DOC STORYTELLING</p> <p>DOCUMENTARY PREP</p> <ul style="list-style-type: none"> - Treatment - Access - Interview prep - B-Roll 	<p>FINAL COVERAGE PROJECT</p>	<p>WRITE 1 PAGE TREATMENT FOR YOUR DOC SHORT. Upload to Google Drive by Sun 6pm.</p>
<p>WEEK 9 10/19/21</p>	<p>LECTURE: SCREENPLAY AND STORY STRUCTURE (Chp. 2) Development/Treatment/Outline Format Screenplay language and style Rewriting Go over examples</p> <p>STRUCTURE</p> <p>MID TERM: Faculty Evals</p>		<p>WRITE FIRST DRAFT OF GROUP PROJECT SCRIPTS. Upload to Google Drive Folder by Sun NOON.</p>
<p>WEEK 10 10/26/21</p>	<p>LECTURE: SCRIPT FIRST DRAFT</p> <ul style="list-style-type: none"> - Common Mistakes <p>THE PITCH Logline vs. Elevator Pitch When you're in the room, approach, what to focus on Presence, enthusiasm, passion, personality Practice</p>	<p>SCRIPT: FIRST DRAFT</p>	<p>WRITE SECOND DRAFT OF GROUP PROJECT SCRIPTS. Upload to Google Drive Folder by Sun NOON.</p> <p>PREPARE PITCH FOR GROUP PROJECT SCRIPT</p>
<p>WEEK 11 11/2/21</p>	<p>WRITERS: PITCH SCRIPTS</p>	<p>SCRIPT: SECOND DRAFT</p>	<p>WRITER-PRODUCERS AND DIRECTORS FINALIZE</p>

	<p>SELECT FINAL SCRIPTS (VOTE)</p> <p>CREW INTERVIEWS/SELECT CREW</p>	<p>PITCH: FINAL GROUP PROJECT SCRIPTS</p>	<p>SHOOTING SCRIPTS. UPLOAD to Dropbox Folder by SUN NOON.</p> <p>TRADE ARTICLE 2. Upload to Google Drive Folder by Sun 6pm.</p> <p>SCHEDULE/HOLD CASTING SESSION(S)</p>
<p>WEEK 12 11/9/21</p>	<p>DISCUSS: Trade Article 2</p> <p>AUDITIONS Actors Access, L.A. Casting, etc. Breakdowns Sides</p> <p>RUN MOCK AUDITION</p> <p>PRODUCTION PREP IN GROUPS: Tech scout of final locations Production Design Wardrobe/Props Final Budgets Call Sheets Production Book Lighting Review Blocking review</p> <p>WATCH: CASTING TAPE</p>	<p>TRADE ARTICLE 2</p>	<p>HOLD CASTING SESSION. AUDITION AT LEAST 3 PEOPLE for each role. RECORD the auditions and BRING IN TOP 2 FOR EACH ROLE to view in class.</p> <p>EDITORS must help cut these down and EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).</p> <p>TRADE ARTICLE 3. Upload to Google Drive Folder by Sun 6pm.</p>
<p>WEEK 13 11/16/21</p>	<p>WATCH: CASTING TAPES</p> <p>DISCUSS: Trade Article 3</p> <p>PRODUCTION MEETINGS</p>	<p>SHOOTING SCRIPTS</p> <p>TRADE ARTICLE 3</p>	<p>SHOOT FINAL GROUP PROJECT</p> <p>PREPARE DAILIES (OR ASSEMBLY OR CUT) AND BRING TO CLASS</p>
<p>WEEK 14 11/23/21</p>	<p>DISCUSS: Trade Article 4</p> <p>WATCH: DAILIES/ASSEMBLIES/CUTS</p>	<p>CASTING TAPES</p>	<p>TRADE ARTICLE 4. Upload to Google Drive Folder by Sun 6pm.</p>
<p>WEEK 15 11/30/21</p>	<p>CAMERA RETURNS</p> <p>WATCH AND DISCUSS CUTS</p> <p>LECTURE: AFTER THE FILM IS COMPLETED Film Festivals and Markets Distribution Sales Agents Exhibition (theatrical,VOD,online, etc.)</p> <p>GUEST: TBA</p>	<p>FINE CUT</p> <p>TRADE ARTICLE 4</p>	<p>EDITORS/SOUND DESIGN complete picture edit and sound design.</p> <p>PRODUCERS AND EDITORS EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).</p>
<p>STUDY DAYS:</p>	<p>NO CLASS</p>		<p>CONTINUE WORKING ON/FINISH MOVIE.</p>

12/4-12/7			PRODUCERS finalize production book.
FINAL EXAM: 12/8-12/15 Time and Location: TBD	VIEW FINAL PROJECTS	FINAL MOVIE AND COMPLETE PRODUCTION BOOK	PRODUCERS insure all cast and crew get copies of final project.

SCA Fall 2021 Production Protocols

08/17/21

Vaccination

- Only fully vaccinated individuals or approved exempt USC students are allowed to participate on SCA productions. This applies to all members of the cast and crew — including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc.
- An individual is considered fully vaccinated two weeks after receiving a single dose of the Johnson & Johnson vaccine or two weeks after receiving the second dose of the Pfizer or Moderna vaccine or a vaccine authorized for emergency use by the World Health Organization.
- At least 7 days before the start of production, the Student Producer must obtain proof of vaccination from every member of the production team — crew, cast, and anyone else present on set.
- The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.
- USC students who are unable to receive a Covid-19 vaccine because of approved medical contraindication, disability, or sincerely held religious belief, practice, or observance, may seek an accommodation by which they are tested a minimum of 3 times per week in lieu of vaccination. This applies only to USC students who have received an approved exemption from the University.

Testing

- All cast and crew must provide the Student Producer a copy of a negative Covid-19 PCR lab-based test taken within 72 hours of the start of shooting.
- Any unvaccinated USC student who has received an approved exemption from the University must show proof to the Student Producer of three (3) negative PCR lab-based Covid-19 tests taken within the week prior to the start of shooting.
- The Lead SA and Lead Faculty must be given proof of all negative Covid test results prior to the start of shooting.
- If any individual tests positive for Covid-19, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the USC COVID-19 hotline at 213-740-6291 or covid19@usc.edu.
- NOTE: If the individual who tested positive for Covid-19 used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.

- The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results and will make certain that the individual who tested positive immediately contacts the USC COVID-19 Hotline.

Symptoms

- If during production, any individual has any symptoms related to Covid-19, they must report the symptoms immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
- The individual will immediately get tested, self-isolate, wear a mask, and practice social distancing. This individual will not return to the production unless they have a negative Covid-19 test 72 hours prior to returning to the set and then another negative test 36-48 hours prior to returning to the set.

Masking

- During shoot days, all personnel must always wear a mask while on set. Performers in the film will only remove masks on set during takes and rehearsals.

Meals

- All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
- All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed. Cast and crew have the option of bringing their own meals, as long as they are not shared with other cast and crew members.

Cast and Crew Limitations

- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions must not exceed a total of 10 people on set on any production day. The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day.
- All SCA productions are encouraged to limit on-set intimacy and stunt work.

Casting, Rehearsals, and Production Meetings

- All SCA productions are encouraged to cast performers who are above 12 years old. If you have a minor on your set, the minor, the guardian on the set, and the studio teacher all need to follow testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. If you have an in-person rehearsal with an unmasked actor, they must

produce a current negative Covid test. Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

Student Producers

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, it is incumbent on all key crew to make sure these rules and regulations are followed.
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and Lead Faculty prior to the start of production.
- If all the necessary Covid-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, the project will not receive a greenlight and will not be allowed to begin production.

Violations of Covid Protocols

- If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

USC Covid-19 Resource Center

- For the latest Covid-19 information, updates, and support for the USC community, visit the USC COVID-19 Resource Center at <https://coronavirus.usc.edu/>

SCA COVID Advisor

- David Maquiling will be on staff to answer any questions regarding COVID compliance. There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. David can be reached at maquilin@usc.edu.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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.

Stressful Times:

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

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

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

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

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

suicidepreventionlifeline.org

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

Relationship and Sexual Violence Prevention 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.

USC 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.

