

# USC Iovine and Young Academy

*Arts, Technology and the Business of Innovation*

## ACAD-207: Multimedia for Designers and Entrepreneurs I

Units: 4.0

SPRING 2023

Section 10223 | Tuesdays & Thursdays —2:00 to 4:50pm

Location: IYH 110

**Instructor: David Amir Beier**

**Office:** Zoom, two times a week (tbd)

**Office Hours:** please request personal meeting

**Contact Info:** [dbeier@uc.edu](mailto:dbeier@uc.edu)

**IT Help:**

<https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx>

**Hours of Service:** 9:00am - 6:00 pm

**Contact Info:** [iya.helpdesk@usc.edu](mailto:iya.helpdesk@usc.edu)

### USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

### Course Description

Students will learn to conceive, record, and edit powerful narratives in service of presenting ideas, promoting brands/products, and assisting in the creation of marketing or social impact. With a goal of meaningful communications, students will develop skills in writing, audio, cinematography, editing, branding, and understanding audience perception.

### Learning Objectives and Outcomes

1. Use research, writing, collaboration, production and post-production tools to create compelling video content that communicates a concept, takes a humanistic stand and points towards an improvement.
2. Master a variety of hardware and software to capture, edit, process and present audio and video.
3. Learn about successful brand- and awareness-focused messaging
4. Exercise planning, delegation and teamwork to become collaboratively productive
5. Make diversity, equity and inclusion active components in your media creations
6. Practice persuasion and storytelling through multimedia

#### Actively improve your skills in...

- Videography, interviewing, lighting, directing, editing, and color/treatment techniques
- Content strategy, planning and setting-and-achieving goals
- Integration video, audio and animation into your presentations with more impact
- Detailed exploration of the standard multimedia software applications and platforms
- Time management, be an idea leader and a great listener
- Making media part of your innovative business ideas

**Prerequisite(s):** none | **Co-Requisite(s):** none | **Concurrent Enrollment:** none

**Recommended Preparation:** Most of your assignments will focus on visuals, but producing good sound with the visuals instantly elevates your material and is expected. For anyone who has *not* taken ACAD-180 Digital Toolbox: Sound and Audio, the following material is **required to study** prior to first day of class: [Ear Training Guide for Audio Producers](#)

Academy majors may also want to refresh their audio knowledge with this guide.

### **Additional Recommended Preparation**

- 1.) Have Quicktime Player and required video/audio editing software (see below) installed on your laptop by the first day of instruction.
- 2.) Listen to podcasts! Analyze one or two that intrigue you most for their narrative structure, how information is revealed, and how a thesis is being built.
- 3.) Watch commercials, brand videos, and cause-related short films. Pick one spot to analyze for the class. What elements give this spot an authentic feel? What about it feels inauthentic? Pay close attention to choices in tone, acting, framing, background action, pacing, sound, and editing.

### **Communication**

Professor will communicate to students via email and Blackboard announcements. Students are expected to check their email daily. Students may communicate with professor via USC email: [dbeier@usc.edu](mailto:dbeier@usc.edu). Students who do not respond to class emails when applicable may have their grade reduced.

### **Nature of this Course**

This is a fast-paced course which will immerse students in a range of opportunities to tell stories through media. Through analysis, instruction and practice they will learn the tools of writers, cinematographers, audio narrators, producers, postproduction experts and other collaborators in the making of audio and video communications.

Student responsibilities: Students need to develop their project goals and execution on a base of research, thematic merit and relevance to their career goals. Furthermore I expect everyone to take an active role in the success of the full group through discussion in the classroom, sharing of ideas, actively providing constructive feedback for your peers, observing your own learning process and taking initiative in everyone's growth as media-savvy makers.

### **Triggering Images, Sounds, and Videos**

Because effective narratives are designed to provoke emotions in an audience, students may encounter videos, images, or sounds which are upsetting during this class. Students are free to excuse themselves for a brief time if they encounter any media that they find particularly upsetting and are then encouraged to reach out to the professor after class to discuss further. The professor will attempt to warn students prior to the display of particularly triggering media but students must understand that such forewarning is not always possible given the varying sensitivities of different students. Students should also understand that, in reviewing a wide variety of classic media, certain examples may be out of step with modern sensibilities, especially in their portrayal of marginalized groups. Students are encouraged to discuss such issues as they arise, either with the professor privately or during class discussion.

## Hardware/Software Required:

- **Laptop** suitable for Content Creation. Macbook Pro, Dell XPS, Microsoft Surface Laptop, ect. For Windows laptops, an i7 processor and 16 GB of RAM is strongly recommended. For Mac, M1 processor and 16 GB of RAM is strongly recommended. **IPads, Chromebooks, and simple, media-consumption laptops are NOT acceptable.**
- **Adobe Creative Cloud with Premiere Pro.** If you do not have a subscription, you will need to purchase one through the online bookstore and the Academy will set up an account for you. Avid Media Composer may be used if student can demonstrate proficiency. **Final Cut Pro, Windows Movie Maker, and iMovie are NOT acceptable.**
- **Over-Ear Headphones.** No ear buds! Recommended models: Audio Technica ATH-M50x, Sennheiser Pro Audio HD280PRO, Sony MDR-7506
- **External Hardrive (By Week 3).** You must keep all media you generate for the course available through the term. Recommended 2TB.
- **Highspeed SDXC card (By Week 3).** Required for use in cameras and audio equipment.

*\*NOTE: See separate Equipment List on Blackboard for a more detailed/up-to-date list of equipment.*

PLEASE CONTACT PROFESSOR IF YOU FEEL FINANCIAL HARSHIPS PREVENT YOU FROM PROCURING THE NEEDED MATERIALS/SOFTWARE.

## USC Technology Rental Program

The university realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an [USC Technology Rental Program Application](#).

## HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

For classes that require them, the following software are available for purchase **online** through the USC Iovine and Young software catalog at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$70 2019–2020 annual license
Apple Logic Pro	\$35 semester licenses
Solidworks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

- Visit: <https://commerce.cashnet.com/IOVINE>
- Select the software license(s) you would like to purchase by clicking “View Details” or the software title, and make your purchase
- You will receive an order confirmation receipt at the email address you provided
- You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at [iyahelp@usc.edu](mailto:iyahelp@usc.edu).

## Academy Equipment

We will utilize the Academy's sound, video and lighting equipment to create audio and video content. You'll receive proper training in the use of the equipment so you can use these tools confidently in your labs and projects. For some equipment you will need to acquire certification before you can check them out.

## Supplementary Materials (optional)

### LinkedIn Learning

#### Premiere Pro 2020 Essential Training by Ashley Kennedy

<https://www.linkedin.com/learning/premiere-pro-2020-essential-training?u=76870426>

### LinkedIn Learning

#### Vocal Production for Voice Overs and Podcasts by Evan Sutton

<https://www.linkedin.com/learning/vocal-production-for-voice-overs-and-podcasts?contextUrn=urn%3Ali%3AlearningCollection%3A7018328749796462592&u=76870426>

*"In the Blink of an Eye"* by Walter Murch (Publisher: Silman-James Press)

Classic and entertaining read on the purpose, techniques and impact of film editing.

<https://www.hennesseyingalls.com/search/site/in%20the%20blink%20of%20an%20eye>

*"The Brand Flip"* by Marty Neumeier (Publisher: Pearson)

Marty Neumaier has written the ultimate series of books on brand. In his latest, he reveals how customers now define and even invent brands. <https://www.hennesseyingalls.com/search/site/the%20brand%20flip>

## Assessment of Assignments

The following graded course components will help students measure their own mastery of narrative and technical audio and video skills:

**Quizzes** recall standards and practices in multiple choice and short answer format.

**Lab Exercises** test your personal practical skills with various audio and video tools.

**Projects** are partner and group works focused on your creativity and mastery of skills in context.

Description of this year's projects:

**Project 1:** You will explore some of the tools we communicate with audio when you pitch and develop a podcast with a partner. 3 – 5 minutes.

**Project 2:** A process piece, presented in the narrative concept of a plot. Team size: 3 – 4. Target length: 2 minutes.

For **Project 3:** Student teams of 4 - 6 create a longer video (2 - 4 minutes). Groups may choose to either create a cause-based awareness video (i.e. PSA), or a product video (long form commercial) for a IYA project from a concurrent course.

Along the way, each student will get ample opportunity to hone their craft with practical exercises such as Video Essays, Conducting Interviews, Directing short scenes of dialogue and action, etc.

## Grading Breakdown

Assignment	Points	% of Grade
Participation	TBD	10
Quizzes	TBD	8
Assignments	TBD	10
Project 1	TBD	15
Project 2	TBD	20
Project 3	TBD	25
Final	TBD	12
<b>TOTAL</b>	TBD	100

## Grading Scale (Example)

Final course grades will be determined using the following scale

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

## Assignment Submission Policy

All labs, projects and assignments are due at the date and time specified in the syllabus. Projects that are more than 24 hours late will receive a 50% deduction in points. Projects that are more than 7 days late will receive 0 points. Be sure to check Blackboard if you have to miss a class. You are responsible for any materials presented and assignments made even if you are not in class that day. VIDEOS MUST BE SUBMITTED AS A VIDEO FILE, NOT A PROJECT FILE FROM PREMIERE PRO. See "submission instructions" document on Blackboard for more information.

## Extensions

Each student may ask for an extension on one assignment per semester only, Requests need to be made at least 72 hours before the deadline. Consider planned family and other travel commitments etc. when making your choice. The above Assignment Submission Policy strictly applies to the extension date given.

## Grading Timeline and Importance of Continued Contribution

You will receive grades for classroom quizzes, check-ins, labs, projects and other assignments within a week of submission. Group Project Grading: During group projects with a timeline of more than two weeks, you may get individually graded for each week's effort up to a pro-rated part of the maximum achievable points for the project. This is to assure everyone contributes their best effort to the team from the beginning of a project to its submission deadline. I may also employ a peer evaluation survey and/or a multiplier to determine fair grading within a group.

## Participation

Participation grade is determined by a variety of factors including (but not limited to) in-class work & discussion, attendance, prompt arrival to class, and communication with professor. Students who fail to participate fully in group projects may see their individual grade lowered compared to their other members of their group.

## **Classroom Norms**

Students are expected to actively engage with the subjects of the course inside and outside of the classroom. Assigned papers should be informed by research beyond common knowledge. Your solutions to weekly prompts and your course project are expected to be fulfilled from a personal point of engaging your skills, possess thematic merit and relevance to your maker / portfolio goals. Furthermore, instructor expects all students to documenting your own learning process, take an active role in the success of the group through contributing to discussion in the classroom, sharing of ideas, voluntarily providing constructive feedback for your peers, and supporting each other as teammates.

To make the above possible, phones must be put away while in the classroom. Use of laptops is allowed only for tasks relating to our course. It is recommended to take notes by pen/notebook.

## **Zoom Etiquette**

If a class takes place over zoom, students are expected to attend the class with their cameras on. If for any reason you cannot keep your camera on during class, please contact the professor prior to the start of class so accommodations can be made. Zoom sessions may be recorded and, if so, provided to all students asynchronously.

## **Other Accommodations**

This class is an inclusive environment. We strive to provide equity for our students. Please contact professor if you have any other concerns about receiving the proper accommodations based on your individual needs.

## **Additional Policies (IMPORTANT)**

- When working in groups EACH STUDENT MUST TURN IN A COPY OF THE ASSIGNMENT VIA BLACKBOARD. Students will not receive credit if they do not submit their own copy, even if other members of their group have submitted.
- Attendance and participation are part of your grade. As such, your final grade may not be accurately reflected by BlackBoard.
- Tardiness or absence will reflect negatively on your grade (please see the IYA attendance policy). This includes returning from class breaks or outdoor assignments. It is the students responsibility to make it to class in a timely manner and the professor WILL NOT remind students to be on time.
- In accordance with IYA policy, students have three days to have an absence excused.

## **Iovine and Young Hall Cleanout**

The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded two days after final exams end. No exceptions.**

## Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by  $\frac{1}{3}$  of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

### *Fall 2023 addendum:*

- Unless students provide an accommodation letter from USC's Office of Student Accessibility Services or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations. Either classroom recordings or live remote access to the class via Zoom will be provided.
- Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances.
- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19

## Course Schedule: A Weekly Breakdown

	CLASSROOM	REFERENCES	QUIZ/TEST	ASSIGNMENT DUE
<b>Week 1</b>				
Jan 10	DISCUSSION <ul style="list-style-type: none"> <li>Intro to ACAD 207</li> </ul> LECTURE <ul style="list-style-type: none"> <li>Pictures that Tell a Story</li> </ul> LAB <ul style="list-style-type: none"> <li>1 Picture Story</li> </ul>			
Jan 12	DISCUSSION: <ul style="list-style-type: none"> <li>Analysis: "Up"</li> <li>Analysis "Bao,"</li> <li>Analysis "Kiwi"</li> </ul> LAB <ul style="list-style-type: none"> <li>10 Pictures Prep</li> </ul>			Personal Introduction
<b>Week 2</b>				
Jan 17	DISCUSSION <ul style="list-style-type: none"> <li>Review Photo Stories</li> </ul> LECTURE <ul style="list-style-type: none"> <li>Story Strategies</li> </ul> LAB <ul style="list-style-type: none"> <li>Premiere Pro Interface</li> </ul>	Premiere Pro 2020 Essential Training:  Chapter 2		10 Pictures
Jan 19	LECTURE <ul style="list-style-type: none"> <li>Audio &amp; Sensory Storytelling</li> </ul> DISCUSSION <ul style="list-style-type: none"> <li>"The Superhero Complex"</li> <li>"Limetown"</li> <li>"Serial"</li> </ul> LAB <ul style="list-style-type: none"> <li>Podcast Breakdown</li> <li>Group Work</li> </ul>	"The Ear Training Guide" <a href="https://training.npr.org/2017/01/31/the-ear-training-guide-for-audio-producers/">https://training.npr.org/2017/01/31/the-ear-training-guide-for-audio-producers/</a>		Podcast Proposal
<b>Week 3</b>				
Jan 24	LECTURE <ul style="list-style-type: none"> <li>Planning Your Podcast</li> </ul> DISCUSSION <ul style="list-style-type: none"> <li>Project 1</li> <li>Audio Commercials</li> <li>Audio Commercial Scripts</li> </ul> LAB <ul style="list-style-type: none"> <li>Podcast Pitches</li> </ul>	"Podcast Outline Samples" Content/Audio & Podcast/  "Audio Commercial Scripts" Content/Audio& Podcast/  "Podcast Scripts and Outlines" Content/Audio& Podcast/		Podcast Pitch



Jan 26	<p>LECTURE</p> <ul style="list-style-type: none"> <li>• Interview Tips</li> <li>• Sound Recording Terms</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>• Equipment Checkout Tour</li> <li>• Microphone Demo</li> <li>• Premiere Pro Project Set-Up</li> </ul>	<p>Premiere Training: Chapter 3</p> <p><b>"Sound Recording Instructions"</b> Content/Audio &amp; Podcast/</p> <p><b>"Sound Recording Support Gear"</b> Content/Audio &amp; Podcast/</p>		Podcast Materials Pt. 1
<b>Week 4</b>				
Jan 31	<p>DISCUSSION</p> <ul style="list-style-type: none"> <li>• Analysis "Serial"</li> </ul> <p>LECTURE</p> <ul style="list-style-type: none"> <li>• Audio Recording Tips</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>• Sound Recording Quiz</li> <li>• Interview Exercise</li> </ul>	<p>"Make your Rode Video Micro Sound Pro" Content/Audio&amp; Podcast/</p> <p>"5 Ways to Improve your Podcast Script" Content/Audio&amp; Podcast/</p>	Sound Quiz	Podcast Materials Pt. 2
Feb 2	<p>DISCUSSION</p> <ul style="list-style-type: none"> <li>• Analysis "Sandman"</li> <li>• Analysis "Homecoming"</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>• Group Meetings</li> <li>• Ambience Exercise</li> </ul>			<b>Record Project 1</b>
<b>Week 5</b>				
Feb 7	<p>LAB</p> <ul style="list-style-type: none"> <li>• Premiere Pro</li> <li>• Adobe Audition</li> <li>• In Class Editing</li> </ul>	<p>Premiere Training: Chapter 7</p>		<p>Project 1 Rough Edit</p> <p><b>Due Wed:</b> <b>Project 1</b></p>
Feb 9	<p>LECTURE</p> <ul style="list-style-type: none"> <li>• Shot Size</li> </ul> <p>DISCUSSION</p> <ul style="list-style-type: none"> <li>• Project 1 Review</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>• 10 Pictures of a Fight</li> </ul>			Project 1 Self Analysis
<b>Week 6</b>				
Feb 14	<p>LECTURE</p> <ul style="list-style-type: none"> <li>• Shot Angle</li> <li>• Camera Support</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>• <b>Two Games</b></li> </ul> <p>DISCUSSION</p> <ul style="list-style-type: none"> <li>• Introduction to Project 2</li> </ul>			

Feb 16	<p>DISCUSSION</p> <ul style="list-style-type: none"> <li>Project 2 Groups</li> </ul> <p>LECTURE</p> <ul style="list-style-type: none"> <li>Camera Movement</li> </ul> <p>LAB:</p> <ul style="list-style-type: none"> <li>Camera Checkout and Training</li> <li>Project 2 Work</li> </ul>			
<b>Week 7</b>				
Feb 21	<p>LECTURE</p> <ul style="list-style-type: none"> <li>Shot Function</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>Project 2 Pitches</li> <li>The Third Wheel</li> </ul>			Project 2 Materials Pt. 1
Feb 23	<p>LECTURE</p> <ul style="list-style-type: none"> <li>5 Shot Sequence</li> <li>Shot Listing and Overheads</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>5 Shots of a Skill</li> </ul>			Project 2 Materials Pt. 2
<b>Week 8</b>				
Feb 28	<p>LAB</p> <ul style="list-style-type: none"> <li>Premiere Pro</li> <li>Group Meetings</li> <li>Group Work</li> </ul>	Premiere Pro 2020 Essential Training: Chapter 4		<b>Shoot Project 2</b>
Mar 2	<p>LECTURE</p> <ul style="list-style-type: none"> <li>Composition</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>Points of Interest</li> </ul>		Camera Terms Quiz	<b>Shoot Project 2</b>
<b>Week 9</b>				
Mar 7	<p>LECTURE</p> <ul style="list-style-type: none"> <li>Crew Positions</li> <li>Lenses and Focal Length</li> </ul> <p>LAB</p> <ul style="list-style-type: none"> <li>Lens Stories</li> </ul>			Project 2 Assembly
Mar 9	<p>LAB</p> <ul style="list-style-type: none"> <li>Premiere Pro</li> <li>Color Correction</li> <li>Effects Editing</li> <li>Group Work</li> </ul>	Premiere Pro 2020 Essential Training:  Chapter 8, 9, 12		<b>Due Friday: Project 2</b>

<b>SPRING BREAK</b>	SLEEP!!!			
<b>Week 10</b> Mar 21 Mar 23	Project 2 Review  Intro to Project 3  Production Planning  Pre Production  Scheduling			
<b>Week 11</b> Mar 28 Mar 30	Color Theory  Look Books  PreVis  Pitch Decks  Project 3 Pitches  <i>Properties of Light</i>  <i>Exposure</i>			
<b>Week 12</b> April 4 April 6	Indoor Lighting  Interview Lighting  LAB: Lighting Demo  Outdoor Lighting  Staging / Cheating Backgrounds  Staging an Interview  CLASS Interview Exercise			
<b>Week 13</b> April 11 April 13	Eyelines / 180 Degree Rule  Frame Rate, Resolution, and Codecs  LAB: Cinema Cameras and Sync Sound  Green Screen Basics  Basic Keying and Compositing			
<b>Week 14</b>	Inclusivity in Media			

April 18 April 20	Immersive Media / 360 videos			
<b>Week 15</b> April 25 April 27	Guest Project 3 Work Prep for final Presentations			
<b>STUDY</b> May 2	<b>NO CLASS</b>			Due Tuesday (May 2nd):  Project 3 <ul style="list-style-type: none"> <li>• Video</li> <li>• Script</li> <li>• Schedule</li> <li>• Shotlist</li> <li>• Storyboards</li> </ul>
<b>FINAL</b> May 4 2-4PM				

## 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](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [Research and Scholarship Misconduct](#).

### 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 accommodations are not retroactive. More information can be found at [osas.usc.edu](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### Support Systems:

**Counseling and Mental Health** - (213) 740-9355 – 24/7 on call  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

**National Suicide Prevention Lifeline** - 1 (800) 273-8255 – 24/7 on call  
[suicidepreventionlifeline.org](http://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 Services (RSVP)** - (213) 740-9355(WELL), press “0” after hours – 24/7 on call  
[Studenthealth.usc.edu/sexual-assault](http://Studenthealth.usc.edu/sexual-assault)

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

**Office for Equity, Equal Opportunity, and Title IX (EEO-TIX)** - (213) 740-5086  
[eeotix.usc.edu](http://eeotix.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.

**Reporting Incidents of Bias or Harassment** - (213) 740-5086 or (213) 821-8298  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

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.usc.edu](http://osas.usc.edu)

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) 821-4710***

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

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***

[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 for students.

***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)

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) 442-120 – 24/7 on call***

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

Non-emergency assistance or information.

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

[ombuds.usc.edu](http://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.

***Occupational Therapy Faculty Practice - (323) 442-3340 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)***

[chan.usc.edu/otfp](http://chan.usc.edu/otfp)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.