CTPR 385: Colloquium on Motion Picture Production Techniques
Units: 4
Spring 2023: Session 001 | CTPR-385 | Section 18516D|
TUESDAY 2pm-4:50p.m. RZC Stage E
Instructor: Joselito Seldera seldera@usc.edu
Office Hours: By appointment. In Person or Online.
Teaching Assistant: Jordan Shanks jordansh@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 ten main projects/assignments:

1.   SCENE ANALYSIS ASSIGMENT

2.   CAMERA EXERCISE: CHANGE

3.   CAMERA EXERCISE: MOVEMENT

4.   CAMERA LIGHTING EXERCISE: 3-POINT LIGHTING

5.   PREVISUALIZATION ASSIGNMENT

6.   EDITING EXERCISE

7.   COVERAGE PROJECT
- 2-3 page scene maximum, (2-3 minutes) from an existing FILM SCREENPLAY. NOT TV.
- 2 actors MAXIMUM (negotiable) 1 location.
- Each student will act as PRODUCER, DIRECTOR AND EDITOR.
- YOU CANNOT ACT IN YOUR SCENE. If you do, you will receive a ZERO for the coverage project.
- LOCATIONS MUST BE ON USC CAMPUS. NO OFF-CAMPUS SHOOTING.

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 one 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.
- Includes Prewriting Assignment.

10.   FINAL PROJECT
- To be produced with limited budget, no more than three actors (negotiable) and a limited number of locations. LOCATIONS MUST BE ON USC CAMPUS. NO OFF-CAMPUS SHOOTING.
- YOU CANNOT ACT IN YOUR SCENE. If you do, you will receive a ZERO for the coverage project.

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, attendance, etc...)

5%	Scene Analysis Assignment
5%	Camera Exercise: Change
5%	Camera Exercise: Movement
5%	Camera Exercise: Lighting

Coverage Project is divided between Previs and Film for a total of 15% of your grade:

5%	Previsualization Assignment for Coverage Project
15%	Coverage Project
5%	Prewriting Assignments: Freewrite/Outline or Beatsheet/Treatment
10%	Final Project script (first draft)
5%	The Final Project Pitch

Final Project is divided up for a total of 20% of your grade:

15%	Final Project (based on your work in your crew position)
	Planning & preparation tools
	Producers: Production Book – assembled and a copy turned in on Finals Day.
5%	Final Movie (Includes Personal Reflections on collaboration experience (Everyone)
5%	Final (Attendance Mandatory. Just showing up gives you the full 10%. Not showing up = 0%.)

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 Thursdays, 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.

DATE	IN CLASS	DELIVERABLES	ASSIGNMENTS
WEEK 1 **1/10/23**	**INTRODUCTION** Introductions Syllabus Review Story of Self **WHAT IS PRODUCING? Creative vs. Line Producing** **LECTURE: IDEA TO STORY** - 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 **VISUAL LANGUAGE** - Shot selection, Composition, Camera Movement **WATCH:** Caroline		**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 8/28 @ 6PM**
WEEK 2 **1/17/23**	**PRODUCTION NUMBERS/CHOOSE CAMERA GROUPS** **REVIEW: Scene Analysis Assignment** **LECTURE: VISUAL PLAN** **Storyboards** **- Overheads** **- Shotlists** **DISCUSSION: CREW POSITIONS IN PRODUCTION** **DISCUSS:** COVERAGE PROJECT **WATCH:** The Climb; Brought to You By Satan	**SCENE ANALYSIS ASSIGNMENT**	**- Start thinking about what scene you want to do for your coverage project. Scene due Sunday 9/11.** **- Meet at SCA for camera checkout.**
WEEK 3 **1/24/23**	**CAMERA CHECK-OUT Meet at Equipment Center. Meet back at soundstage.** **CAMERA INTRO WORKSHOP** Camera demo/Learn about how to use cameras. Go through settings: Frame rate Focal Length/Lenses ISO/GAIN Aperture Shutter Speed	**MEET AT SCA FOR CAMERA CHECKOUT**	**BRING CAMERAS, SUPPORT GEAR, CARDS TO CLASS** **Submit Scene (Script pages) for coverage project. Due Sunday 9/11 6pm** **Camera Exercise 1 : Change**

	White Balance		
WEEK 4 1/31/23	**REVIEW: BEFORE SHOOTING (Settings)** **LECTURE: LIGHTING AND PRODUCTION SOUND** Terms, Properties of light, 3-point lighting. Lighting Demo/Exercise Blocking Exercise SOUND DEMO (SA CHECK OUT SOUND GEAR FOR EACH GROUP?) **LIGHTING EXERCISE (Photo provided)** **DISCUSS: LIGHTING PROJECT EXERCISE**	**CAMERA EXERCISE: CHANGE (1 minute). Due Monday 6pm.** **BRING CAMERAS, SUPPORT GEAR, SD CARDS** **SCRIPT PAGES FOR COVERAGE PROJECT SCENE** **Coverage Camera Exercise**	**CAMERA EXERCISE 2 : Coverage (script provided) Due Monday 9/19 6pm.** **WATCH: AVID Editing:** **Tutorial 1 (8:20: https://www.youtube.com/watch?v=6z86DD6IYSA** **Tutorial 2 (7:34): https://www.youtube.com/watch?v=6xcHYVjyri4** **Tutorial 3 (14:30):** **https://www.youtube.com/watch?v=4UHP1kO1ZQs** **- Bring raw footage of all camera exercises to Avid labs.**
WEEK 5 2/7/23	**WATCH: Camera Exercises** **MEET IN AVID LAB: EDITING/AVID TUTORIAL 1** **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 **LECTURE: CINEMATIC TIME & SPACE** - Continuity - 180 Degree Rule 30 Degree Rule **EDITING** Accessing AVID Knowledgebase Starting a Project, Ingestion, importing footage. Basic Editing Tools/Techniques **BEGIN EDITING SCENE FROM PROVIDED FOOTAGE INDIVIDUALLY**	**RAW FOOTAGE FROM CAMERA EXERICISES**	**Submit Coverage Project Previs: Due Sun 9/25/22 @6pm.**
WEEK 6 2/14/23	**MEET IN AVID LAB: EDITING/AVID TUTORIAL 2**	**Coverage Project Previs**	

	DISCUSS: Coverage Project Previs WATCH: CLIP FROM The Hobbit (Post sound) REVIEW: SOUND DESIGN AND EDITING INTRO: SOUND LIBRARY FINISH EDITING IN CLASS. VIEW AT END OF CLASS IF TIME		SHOOT AND EDIT COVERAGE PROJECT. DUE: CLASSTIME 10/11/22
WEEK 7 2/21/23	**SCREEN: COVERAGE PROJECTS**	**COVERAGE PROJECT**	
WEEK 8 2/28/23	**LECTURE: SCREENPLAY AND STORY STRUCTURE** Development/Treatment/Outline Format Screenplay language and style Rewriting Go over examples		**PREWRITING: TREATMENT OR BEAT SHEET.** Upload to Google Classroom by Sunday 10/16 @ Noon.
WEEK 9 3/7/23	**WORKSHOP TREATMENTS (5 Volunteers)** **LECTURE: THE PITCH** Logline vs. Elevator Pitch When you're in the room, approach, what to focus on Presence, enthusiasm, passion, personality Practice	**TREATMENT OR BEATSHEET**	**WRITE FIRST DRAFT OF GROUP PROJECT SCRIPTS.** Upload to Google Drive Folder by Sunday 10/23 @ NOON. **Prepare to Pitch your script idea during next class** *CLASS WILL BE HELD AT SCA_____
	# SPRING BREAK 3/12-3/19		
WEEK 10 3/21/23	**PITCHES** **VOTE ON PITCH TO PRODUCE FOR FINAL PROJECT** **WORKSHOP: CHOSEN SCRIPTS/Common "mistakes"**	**PITCH SCRIPT: FIRST DRAFT**	**Preproduction for Final Group Project:** Actors/Auditions, Locations

	CREW SCRIPT MEETINGS IN CLASS		
WEEK 11 **3/28/23**	**LECTURE: WORKING WITH ACTORS** Objectives - Beat Breakdowns (go over sample scene) - Demo a rehearsal (use second sample scene) **AUDITIONS** - Actors Access, L.A. Casting, etc. - Breakdowns Sides **Preproduction meetings in crews**		**HOLD CASTING SESSION/START AUDITIONING VIA SELF-TAPE. BRING IN SELF-TAPES OF TOP 2 CHOICES FOR EACH ROLE TO CLASS**
WEEK 12 **4/4/23**	**LECTURE: RUNNING THE SET** Protocol **WATCH: Clip from Living in Oblivion** **WATCH: CASTING TAPES.** **Crew meetings.**	**Casting tapes or dailies**	**START SHOOTING FINAL PROJECT BRING IN DAILIES, ASSEMBLIES, OR CUTS.**
WEEK 13 **4/11/23**	**WATCH: DAILIES/ASSEMBLIES/CUTS** **LECTURE: AFTER THE FILM IS COMPLETED** Film Festivals and Markets Distribution Sales Agents Exhibition (theatrical,VOD,online, etc.) **GUEST: TBA**	**DAILES OR ASSEMBLY/CUT**	**BRNIG DAILIES, ASSEMBLIES, OR CUTS.**
WEEK 14 **4/18/23**	**WATCH: DAILIES/ASSEMBLIES/CUTS**	**DAILES OR ASSEMBLY/CUT**	**BRING CUTS TO VIEW**
Week 15 **4/25/23**	**WATCH: CUTS** **LECTURE: AFTER THE FILM IS COMPLETED** Film Festivals and Markets Distribution Sales Agents Exhibition (theatrical,VOD,online, etc.)	**CUTS**	**Continue working on/finish movie.**

	GUEST: TBA **FINAL CLASS**		
STUDY DAYS: 4/29-5/2/23			**Continue working on/finish movie.** **PRODUCERS finalize production book.**
FINAL SCREENING DAY **THURSDAY 5/4 2-4pm**	**ATTENDANCE MANDATORY. SHOW UP ON TIME! Just attending is 5% of your grade. BE ON TIME!**	**FINAL MOVIE** **PRODUCERS: BRING PRODUCTION BOOKS**	

Covid Protocols for SCA Productions Fall 2022

updated 8-17-22 (subject to change as protocols change)

Vaccination Requirements

Overview
What was formerly called "Fully Vaccinated" is now called "Up to Date."

● Being "Up to Date" requires all doses in the primary series (your first vaccinations) and all boosters recommended for you, when eligible:

- Everyone ages 5 years and older should get 1 booster at least 5 months after completing their primary series.
- Anyone 50 and older is eligible for a second booster.
- If you have completed your primary series, but are not yet eligible for a booster, you're also considered up to date.

   USC Students
   All USC students are either compliant or have received an official exemption for medical or religious reasons.

   Non-USC Cast and Crew

- For ANY non-USC cast or crew, **there are no acceptable exemptions about vaccines**. **If a non-USC person isn't up to date they cannot work on a USC Production.** 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.
- A Student Producer (or 1st AD for capstones) must obtain **proof of vaccination from every non-USC 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.

Covid Testing Requirements

There is currently no testing requirement for USC Students that is not related to illness or exposure (see "Testing Positive" and "Exposure").

However, USC students working *on set* are subject to the same testing requirements as everyone else outside of USC.

SCA Production Testing for Everyone (students and outside cast and crew)

- **For people who have not had Covid, a lab-based PCR test is required to be taken within 72 hours prior to arrival on set.** For a Saturday shoot, we recommend that you test early Wednesday to get timely results. A negative test result must be presented to the production prior to the start of shooting.
- If you have had Covid within the last three months, you will be EXEMPT from PCR testing for 90 days after your positive test.
- If a PCR test cannot be performed because of a prior Covid infection in the last 90 days (or if a PCR test result won't come back in time) then an Antigen test is acceptable if:
  - The student/actor/crew member takes an Antigen test on Friday and again on Saturday and Sunday morning assuming a Saturday/Sunday shoot. (so the day before - and the morning of - each production day)
  - The student/actor/crew member attests to eligibility, results, and proper testing procedures on the Covid Safety Agreement for SCA Production (in SCA Community)

  Please Note: *Any line*, no matter how faint, is a positive test, whether or not you have symptoms.

  Very Important: Antigen testing is required only if a PCR test (or test result) is not feasible. If a PCR test (within 72 hours) is negative, *no further testing is required*.

- Below is a testing site that gives both PCR and Antigen tests which are covered by insurance: https://www.totaltesDngsoluDons.com/individual-tesDng/free-tesDng/
- Antigen tests are available through the USC test sites for any USC student or employee to pick up.

Another way to get free Antigen tests quickly is to order them online at: https://special.usps.com/test kits Youcanget2boxesof4testseach,*8teststotal*perorder.

- At SCA, we have a limited supply of Antigen tests available for those who do not receive results of their PCR test in time for the start of production. Faculty or student producers should contact **Romir Quijano** rquijano@cinema.usc.edu **(213) 740- 3317 no later than 5pm on Friday to obtain a test for a weekend shoot.**

Symptoms

Do not come to set (or class) if you have any new Covid symptoms -- runny nose, cough, sore throat, fever -- *regardless of test results*.

- If anyone has any Covid-related symptoms, they must immediately get tested and self-isolate. See the *"Testing Positive"* for the next steps.

- Anyone with symptoms must report them immediately to the Student Producer.

Masking

- Masking is required on **indoor sets and stages** and for **outdoor sets when you're shooting**.

- Masking is also required when **riding in vehicles** with others.
- Masking is highly recommended when scouting in tight locations, etc.
- Actors should be masked *when possible* during blocking rehearsals and walk-throughs.
- The key here is to use common sense and err on the side of caution.

  [Important reminder: Masking must be done with N95s, KN95s, not surgical or cloth masks]

Meals

• Up to date cast and crew can now have buffet-style/self-service meals.

• Officially "Vaccine Exempt" people (USC-only*) must have their own individually packaged meals.

(*Remember: there are no "exempt" non-USC people on our sets.)

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. Cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set – except for the final exercise which will allow 10 people on set.

Casting and Rehearsals

- Initial casting must be done remotely via Zoom.
- Once an actor is cast, any in-person rehearsals with an unmasked actor requires a negative Antigen test on the day of the rehearsal.
- When non-USC Actors are brought to class, everyone in the class should be masked (unless they're an "actor" taking part in the scene).

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/booster 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.**

Testing Positive
On-Set Rules for Everyone:

- **A positive test requires you to isolate for a full ten days.** Day 1 of your isolation is the day after you start feeling symptoms or test positive. (So, if you have a sore throat on Monday afternoon, that is Day 0 and Tuesday is Day 1)
- Any positive test by a USC student should be reported to MySHR at: https://usc.edu/ myshr
- You can leave isolation after day 10 if you're symptom free or improving. If your symptoms are still present or worsening after 10 days you cannot return to class or set.
- (We know the CDC only requires a 5 day isolation, but for production we're following industry standard which indicates 10.)
- Because of the required 10 day isolation, **if you have an actor who tests positive you must recast the role if you're only shooting two weekends.** Capstone classes may be able to reschedule and still work with an actor post-infection.

Be sure to have understudy/backups for each role!

The guiding principle is that we have a **Symptom Free Set (and class)**. With Antigen tests, false negatives are not uncommon. So, **even if an Antigen test is negative, no one can shoot if they are experiencing new Covid symptoms.**

Please do not come to class or set (or allow cast or crew to) with new Covid-like symptoms.

We'll make accommodations for anyone who has to participate from home.

A Note about Attending Class (not set):

You may end isolation and come to class *a6er 5 days* if you test negative on an Antigen test and have been fever-free (without medication) for 24 hours and either have no symptoms or are improving. You must still wear a mask for the next 5 days.

Exposure

- Students do *not* have to quarantine after "close contact exposure" to someone with Covid in the absence of symptoms, but:
- Anyone with "close contact exposure" to a person with Covid must wear a mask for 10 days after exposure *regardless of symptoms or test result*.
- You are required to take a Covid test on day 3-5. Testing can be either a single PCR or 2 Antigen separated by 24 hours.
- "Close contact exposure" is now defined as "sharing the same indoor airspace, e.g., home, classroom, airplane, etc., for a cumulative total of 15 minutes or more over a 24-hour period."
- Outdoor contact is no longer considered exposure.

Violations of Covid Protocols

• **If any of the SCA Covid safety protocols are violated, the production may be suspended or shut down and students could potentially receive a failing grade for the project or course and/or face disciplinary actions.**

USC Covid-19 Resource Center

• For the latest Covid information, visit the USC Covid-19 Resource Center at https:// coronavirus.usc.edu/

SCA Covid Advisor

• Eric Freiser is the SCA Covid Advisor and will be able to answer any questions regarding Covid compliance from Faculty and SAs. Students are not to contact Eric directly, but should go through their Faculty or SA.

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services

(though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - *UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.