



CTIN 280 – Intermediate 3-D Game Character Animation

FALL 2024 | Lecture

Section 17852 | Units: 4

Day/Time: Monday + Wednesday 6:30 – 8:20 PM | Classroom: SCI L113

Instructor: Cristian Thompson

TA: Lars Dabalsa

Office: Remote

Contact Info: larsdabalsa@gmail.com

Office Hours: Thursday, Friday 3-6 PM | via Zoom on request

Office Hours: TBD

Contact Info: ct84095@usc.edu

IT Help

Hours of Service: TBA

Contact Info: techsupport@cinema.usc.edu phone: 213-740-6608

Course Description and Notes

This course is a **BFA GART** Intermediate-level course creating character animation for games. Focus is on professional practice and collaboration, 3d animation production, principles, presentation and critique, mastering the technology learning process, and building your branded portfolio and web presence.

- A “playable” in-engine character with basic locomotion, idles and attacks.
- Projects can be realized in 3D
- Animation Style development
- Content organization docs: e.g.: asset lists, schedule, etc.
- Integration of assets into game engine using Maya Tools
- Unreal Animation Systems Foundations (AnimBlueprint, Blendspace, AnimMontage, etc)
- Project work-product integrated into the student’s website/online portfolio (graded as a part of the course final).

Learning Objectives

By the end of this course, students will be able to:

- Use industry standard process, software and tools to create 3-D character animations and integrate them into a game engine. (UEFN, UNREAL, Unity).
- Use functional critique to improve their work.
- Communicate (verbal and written) in a Professional manner
- Identify opportunities and future career tracks in the field of Animation
- Use the learnings of the course as a basis for the student’s choice to follow the BFA GART Generalist Track.
- Collaborate individually, and in small groups to provide and receive critique and feedback as the student develops the specific assignments each week.
- Create and maintain a publicly accessible online portfolio showing their technical and creative process. Integrate the course work-product into their portfolios, telling the story of their work in this course.
- Present their work using professional documentation and presentation techniques.
- Be prepared for USC’s Interactive Media and Games Division’s AGP capstone.
- Assignments in this course are used to develop the creative and technical tool skills to produce the “**work products**” used by industry professionals and to build the students portfolio.

Required Prerequisite(s)

- CTAN 452 Introduction to 3D Computer Animation
- Or
- ITP 215 Introduction to 3D Modeling, Animation, and Visual Effects

Recommended Preparation and Optional Course Materials: Exploring and using the development tools in UNREAL, UEFN or UNITY will prepare you for this course. Links to useful tutorial videos (mainly sourced from YouTube) will be provided in Brightspace to support completion of the assignments.

Technological Proficiency and Hardware/Software Required: Fundamental proficiency with MS Office and/or Google Suite tools. A proficiency in Adobe Creative Cloud software and 3D software such as Maya and Blender.

- Agnostic 3D software
 - [3DS MAX](#)
 - [Maya](#)
 - [BLENDER](#)
 - [UNREAL Engine](#)
 - [UEFN – Unreal Fortnite](#)
 - [UNITY](#)
- [Adobe Creative Cloud tools \(Paid Subscription\)](#)
 - [Or equivalent toolset such as ACDSEE \(Free\)](#)
- [MS Office, Google Docs:](#) for written critique, style guides, and presentations
- [USC Computing Center Laptop Loaner Program.](#)
- USC Technology Support Links:
 - [Zoom information for students](#)
 - [USC Brightspace](#)
 - [Software available to USC Campus.\]](#)

USC BFA Game Art Projects/Portfolio - Core Competencies

Game art courses are built around projects intended to unlock your creative potential, hone your ability for useful and actionable critique, advance your learning capacity, and build your “work-ready” professional portfolio and toolbox. These core competencies are embedded in all game art courses and include the following skills and abilities. Think of these as exercising your art muscles on a consistent and regular basis, developing creative literacy and “muscle-memory”.

- Presentation and Critique
 - Presenting your work - Understanding your audience.
 - Online Portfolio and deployment tools
 - Giving and Receiving Critique
- Concept Development,
 - Critical thinking (see below)
 - Research, Ideation, Sketching, and Rendering
 - Principles and Process
- Literacy
- 3D software mastery
 - Tool agnostic foundation
 - Learning How to Learn
- Professional Principles, Process and Practice
 - Principles
 - First: Make it ugly
 - Game Art serves the design of the Game and Gameplay
 - Reducing Uncertainty
 - Eliminating Fear-based development
 - Data-informed guidance

- E.g.: past AGP Projects – Student postmortems
 - Critical Thinking
- Process - Stages of Development – Our focus in this specific course is the following Phases of development:
 - Discovery
 - Pre-production
 - Prototyping
 - Beautiful Corner
 - In Game Integration
 - X-SLICE Toll gate
- Professional Practice
 - Critique
 - Documentation
 - Presentation

Critical Thinking - Principles and Components

Every project in development will have its parts reworked, modified or outright changed throughout production during its evolution. To be comfortable throughout these natural cycles of production and before they begin any technical work the student needs to become very aware of the game project, the various digital journeys of a player and the proposed world and gameplay. This will allow them to think critically about the project's art needs, and more importantly how to organize and set up the pipeline to facilitate ease of iterative change.

- Test using previous or current AGP project
 - The student will receive the initial pitch of the game including any addendum data
 - Submit projections of specific changes to the project that may come up in production
 - In response to these issues, the student will then submit proposals of:
 - Pipeline of work
 - Software needed
 - Modularity
 - Schedule of specific items to be built
 - Semester 1
 - Semester 2
 - Asset organization
 - Naming convention
 - Format
 - Folder Hierarchy
 - Communication Schedule with larger art team
 - Approval hierarchy in management

Resources: Creative Content Software

- Artstation (pro level): <https://bit.ly/45zLgwT>
- [Zoom information for students](#)
- Autodesk Help (official Site): <https://bit.ly/3qlqwEo>
- Maya Learning Channel on YouTube: <https://bit.ly/44j8XJ0>
- 3D Maya Animation – Excellent intro course on YouTube: <https://bit.ly/3E7bwTP>
- Alan Becker - 12 Principles of Animation: <https://bit.ly/3OEwnml>
- [Brightspace help for students](#)
- [Software available to USC Campus](#)
- [Autodesk Student Software](#)
- [Adobe Creative Cloud for Students](#)
- [Blender](#)
- Digital Mood Board Reference Software: <https://www.pureref.com/>
- [UEFN – Unreal Fortnite](#)
- [UNITY](#)
- [YouTube](#)

Participation

Your participation grade (5% of your Assignments grade) is the grade you receive for submitting your work and completing assigned critiques **on time**.

Use of Pre-made assets

Some rigged assets will be provided. You may also use premade rigged assets of your choice. Except for our Mo-cap exercise you must always use your own animation work (keyframes, graph editor etc.) for assignments.

Using Brightspace: Learning Content Management System

All course materials including grading, attendance, assignment descriptions and submission guidelines, lecture topics, lab activities, course announcements, updates, and so forth will be posted on Brightspace.

Course components include the following:

- Lecture and in-class assignments
- Lab in-class assignments and exercises
- Homework assignments presentation and critique
- Project completion verification
- Written participation in critique when assigned
- Grading
- Sketchbooks (may be required)
 - Bring analog note taking materials, sketchbooks, or other materials for brainstorming, note taking, sketching, and design work. See the Professor if you require accommodations.

Course Specific Policies

Access to the internet and Social Media in class

We will access the interwebs for in-class assignments. However, the in-class use of social media, including text and internet messaging are prohibited unless explicitly permitted by the instructor. A 5-point deduction will result from each occurrence of a student using the social media noted above. You may freely use these tools during breaks. Please see the chart below: **Points Breakdown** for additional information.

Attendance Policy

Attendance is not graded. However, punctual attendance at all classes is mandatory. Students arriving more than five minutes late to three classes, more than ten minutes late to a single class, or leaving early, will be marked as having an absence from class. ***If you must be absent, contact your professor before class starts. Communication is key to professional practice and conduct.***

Absences Affecting Grading

- Two unexcused absences: lowers your grade one full letter grade (e.g., from A to B)
- Three unexcused absences: lowers your grade two full letter grades (e.g., from A to C)
- Four or more unexcused absences: a request to withdraw from course at the instructor's discretion
- *Avoid unexcused absences by communicating directly with the professor (see above).

Assignment Submission, Assessment and Grading

All homework assignments are aligned with the learning objectives and due at the beginning of class. Homework assignments will be graded in a timely fashion after final submission, usually within 2 weeks. Assignments are delivered in a rough first pass: V1.. After review a final pass, V2, is submitted. Feedback and critique for the improvement of quality will be given for select examples during class time. Based on critique you may revise and resubmit assignments for a better grade within two weeks of the original due date. Extra credit assignments may be available.

Assignments are submitted according to the due dates on Brightspace. All assignments use a checklist rubric to guide the completion of your work. Assignments are graded on:

- Professional practice (naming conventions, delivery (format/posting location and date, etc.)
- Level of completion (according to the checklist)
- Collaboration and critique
- Iterative improvement (revise and resubmit)

Grading Breakdown and Assignments Overview

<i>Assignments (20% of Grade)</i>	<i>% of Grade</i>	<i>DueDate</i>
In-class lecture and lab assignments	5	Day of class
Participation/Group Critique (see Use of Social Media policy)	5	Day of class
Sketchbook/Journal (Analog and Online)	5	Verified @ Midterm
Progress Homework	10	Day of class
<i>PROJECTS (80% of Grade)</i>		<i>As Scheduled</i>
12 Principles Project	15	Week 2
Personal and Team Branding (includes website + behance setup)	20	Week 4
Engine Integration Project – Run, Walk, Signature move (w/Mocap)	15	Week 6
11 Second Animation Project (depending on student progress)	15	Week 8
Final Portfolio Website + behance Final Written exam	10	Week 10
TOTAL	100	

Grading Scale

<i>Letter grade</i>	<i>Corresponding numerical point range</i>
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

Basic Grading Rubric for individual assignments

<i>Graded Element</i>	<i>% of grade</i>
Proper naming convention used	10
All required elements complete and present	60
Assignment posted on time in the location required	10
Provided written critique as assigned	10
Presentation (in-class, website, BeHance, etc.)	10

Game Art Projects/Portfolio:

- All game art courses are built around projects intended to unlock your creative potential, hone your ability for useful and actionable critique, advance your learning capacity, and build your “work-ready” professional portfolio.
- Your online portfolio will be reviewed by faculty and industry professionals, and feedback will be given. This review is an ongoing part of our Game Art culture: always be prepared to share your work.
- Every Game Art course requires an updated online portfolio showing your work and telling the story of your learning.

CTAN 280 portfolio projects include, but are not limited to:

- Animated individual short videos illustrating the 12 principles of animation
- Your portfolio website and behance course project
- Animated videos showing:
 - Walk, run, special action, and death
 - Lip synch
 - Use of Mo-cap data
- 11 Second Project: An option to pursue subsections of Game Animation
 - Acting : <https://www.11secondclub.com/> . The sequence will be integrated into Unreal.
 - Combat : Animated combat sequence between 2 characters integrated in Unreal <https://youtu.be/fvbxgd-ELs?t=273>
 - Character: Highly Expressive Character Select animation integrated in Unreal <https://www.youtube.com/watch?v=9B9RHH96Yvo>
- Tech-art style guides detailing the process of migrating your work into Unreal and Unity game engines
- Unreal Procedural Animation using Control Rig, AnimBlueprints or AnimDynamics.
- Niagara Basics (Unreal VFXs)

Class Meeting Agenda

Beginning the week of August 26th, 2024 this course meets twice a week from SCI L113. Each meeting will follow this basic agenda:

- Introduction and activity
- Next project discussion
- Project review and critique
- Submit in-class work

Each basic project takes approx. 2 weeks to complete, usually delivered in 2 versions. Version 1 (v1) is the rough guide for review and feedback which is used for v2.

Classroom norms

This is a professional course preparing you for your career as a game artist. The following elements are expected:

- Speak up. Train yourself to speak clearly, with authority, and energy: [Taylor Mali](#)
 - Use ART vocabulary
 - Speak from your “Center”
 - There is a difference between being a creator and consumer. Embrace the opportunity to be a creator in this course. Use creator language. Translate Consumer Language.
- Proper professional communication
 - Learn and use the principles of Critique taught in this course.
 - Respect, acknowledge, and encourage the free exchange of ideas and honor the communication of your fellow students – use active listening: L.O.V.E.
 - Profanity, demeaning behavior and language, harassment, indeed any unkind interchange with your fellow artists will not be tolerated.

- o Praise in Public
- o Zoom etiquette
 - The elements described above also apply to our use of Zoom. Netiquette" or "internet etiquette," can help minimize the chances of miscommunication and perceived disrespect.
 - Use USC's Zoom tools
 - Use a camera
 - Mute your mic.
 - Use your preferred identification.
 - You are encouraged to contact me with any questions or concerns about complying with this policy. For instance, if you are unable to keep their camera on during the synchronous Zoom session, contact me prior to the class session.

Detailed Course Schedule

CTAN 280 Intermediate Animation for Games: SCA L120			
Week #	Meeting Time + Date TBD	Discussion Topic In-class Activity In-Class assignments	Assignment Due:
1	8/24	<ul style="list-style-type: none"> - Course Overview - Introductions - Principles of Animation Project - Squash and Stretch + Antic Assignment - Process - Course Q&A 	<ul style="list-style-type: none"> • Squash and Stretch + Antic • Artstation/Portfolio Creation
	8/26	<ul style="list-style-type: none"> - Homework Review/Critique + Presentation -Class critique -Staging, Pose to Pose/Straight Ahead, Timing -Process and Tools 	<ul style="list-style-type: none"> • Staging, Pose to Pose, Timing
2	9/2	Labor Day Holiday: 9/2 (Monday)	
	9/4	<ul style="list-style-type: none"> -Group Critique Process (set up Groups) -Presentation Unreal Integration Project -Follow Through, Overlapping Action, Secondary Action. -Process and Tools 	<ul style="list-style-type: none"> • Follow Through, Overlapping Action, Secondary Action. • **Group Critique
3	9/9	<ul style="list-style-type: none"> Game Animation Principles of Animation -Group Critique, Class Critique -Choosing Rigs -Arcs, Slow in and Out - Process and Tools 	<ul style="list-style-type: none"> • Choosing Rig for Unreal Project • Arcs, Slow in and Out
	9/11	<ul style="list-style-type: none"> Finding Reference, Shooting Reference Unreal Set Up - Critique and Review -Getting Character in Unreal -Sketch Book Poses 	<ul style="list-style-type: none"> • Character in Unreal nice and Clean • Sketchbook Poses

4	9/16	<p>Unreal Integration : Animations Playing the Game -Critique and Review -Idles: Relax and Combat -Process and Tools</p>	<ul style="list-style-type: none"> • Unreal Anim: Idles Relax and Combat • Sketchbook Poses
	9/18	<p>Walk Cycles, Game Feel Style and Character -Critique and Review -Walk Cycle -Process and Tools -Game Exporter: Idles</p>	<ul style="list-style-type: none"> • Unreal Anim: Walk Cycle • Unreal Integration: Idles
5	9/23	<p>Seamless Walk/Run Cycles Unreal Tech Demo Leans -Critique and Review -Game Exporter Walk - Unreal Run Cycle -Process and Tools</p>	<ul style="list-style-type: none"> • Unreal Anim: Run Cycle • Unreal Integration: Walk
	9/25	<p>Artist and Client Relationships Combat, Game Feel -Critique and Review -Game Exporter Runs -Unreal Combat: Attack -Process and Tools, Reference</p>	<ul style="list-style-type: none"> • Unreal Anim: Combat Attack (3 hit combo extra credit) • Unreal Integration: Runs
6	9/30	<p>Unity and Maya Unreal FXs and how they affect us -Critique and Review -Game Exporter Combat -Unreal Anim: Death and Hit Reacts -Process and Tools</p>	<ul style="list-style-type: none"> • Unreal Anim: Death and Hit Reacts • Unreal Integration: Attacks (wFX)
	10/2	<p>Using Mocap Why?? ViewModel Animation (AKA First Person) -Critique and Review -Game Exporter: Death and Hit Reacts - Process Mocap anim, enhancing and editing -Process and Tools</p>	<ul style="list-style-type: none"> • Mocap Anim • Unreal Integration: Death and Hit React (w FX)
7	10/7	<p>Project Review and Play! Portfolio Updates -Critique and Review -Game Exporter: Mocap Anim</p>	<ul style="list-style-type: none"> • Take a Breath, work on revisions
	10/9	<p>Explain Mid-Term Showcase Projects -Unreal Anim Tech: ReTargeting -Unreal Anim Tech: AnimDynamics</p>	<ul style="list-style-type: none"> - Online Mid-Term -Unreal Anim Tech: ReTarget or AnimDynamics
8	10/14	<p>Review: Mid-Term 1:1 Grade Review 11 Second Project Acting, Combat and Character -Choosing Path, Finding Reference, Rigs -Getting Started</p>	<ul style="list-style-type: none"> -Thumbnail/Storyboard: Project
	10/16	<p>Review Storyboards Camera, Lights, Sound...Action! -Phoneme Animation -11 Second Project Set up</p>	<ul style="list-style-type: none"> - 11 Second Project: Set Up - Phoneme Anim Assignment
9	10/21	<p>Review Phoneme and Project Expression and Emotion -Continue Blocking pass -Camera Work</p>	<ul style="list-style-type: none"> - 11 Second Project: Blocking
	10/23	<p>Review Blocking Blocking Mouth, Eyes and Expressions 12 Principles Review -Continue Refining Blocking -Progress Post</p>	<ul style="list-style-type: none"> - 11 Second Project: Continued Blocking (Major beats or Lip Sync)

10	10/28	<p><i>Review and Critique Blocking</i> <i>5 Game Principles Review</i> <i>-Continue 11 Second Project</i> <i>-Export progress into Unreal Scene</i></p>	- 11 Second Project: Starting Spline Pass
	10/30	<p><i>Roaming Reviews</i> <i>-Continue Spline Pass in Class</i></p>	-11 Second Project: Spline Pass
11	11/4	<p><i>Review Spline pass 11 Second Project</i> <i>-Polish Pass 11 Second Project</i></p>	-11 Second Project: Polish Pass
	11/6	<p><i>Review Progress 11 Second Project</i> <i>Unreal 11 Second Project check</i> <i>-Continue 11 Second Project Polish</i></p>	-Finished 11 Second Project in Unreal
12	11/11	<p>Veterans Day: 11/11 (Monday) <i>In Review Final 11 Second Project</i></p>	-Revisions/Export 11 Second Project for Website Portfolio
	11/13	<p><i>Revisions/Review 11 Second Project</i> <i>Unreal Anim Tech: Modular Control Rig</i> <i>- Create Rig in Unreal</i> <i>- Create Animation in Unreal</i> <i>- Save Animation with Sequencer</i></p>	-Finished Animation with Control Rig.
13	11/18	<p><i>Review Unreal Control Rig Animation.</i> <i>Planning your portfolio</i> <i>Breakdown Sheets, Logos, Info</i> <i>Outline Powerpoint Presentation</i></p>	-Beginning work on Portfolio website -Beginning work on PPT Presentation
	11/20	<p><i>Final Portfolio and PPT Presentation</i> <i>Roaming Reviews</i></p>	-Finished Website Portfolio -Finished PPT Presentation -If Finished Early First Person Animation (Extra Credit) 3 Animations
14	11/25	<p><i>Portfolio PPT Presentation!</i></p>	-Revisions or Suggestions to Improve Portfolio Pieces -HAVE A GREAT BREAK! -If Finished Early First Person Animation (Extra Credit) 3 Animations
	11/27	<p>Thanksgiving Holiday 11/27 – 12/1 (Wed-Sunday)</p>	
15	12/2	<p><i>Review Revisions</i> <i>Careers in Game Art</i></p>	<p><i>Final Course Deliverables</i></p> <ul style="list-style-type: none"> • <i>Portfolio Website</i> • <i>PPT Presentation</i> • <i>Final Exam</i>
	12/4	<p>Classes End 12/6 (Friday) <i>Final Course Deliverable review</i> <i>1:1 Grade REview</i></p>	<p><i>Final Course Deliverables</i></p> <ul style="list-style-type: none"> • <i>Portfolio Website</i> • <i>PPT Presentation</i> • <i>Final Exam</i>
16	12/7-10	<p>Study Days: Saturday - Tuesday</p>	
17	12/11-18	<p>Final Portfolio (Website) due Online Final Exam * Our final Due date will be between December 11-18 TBD</p>	

Winter Recess: December 19 – January 12. Have a Great Break

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

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

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Course Evaluations

[Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction. [Contact CET](#) for support in creating a mid-semester evaluation.]

University Academic and Support Systems

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.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate](#)- and [graduate-level](#) SAP eligibility requirements and the appeals process.

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 consists 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) 740-2500

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.