USCSchool of Dramatic Arts

THTR 506   63224D Advanced Creating Characters
Spring 2019   Thursday 4 – 6:20 pm
Location: GFS 202

Instructor: Paula Cizmar
Office: JEF 201, 950 W. Jefferson, Los Angeles 90089
Office Hours: Available: Tues 2:30 – 4 pm ; Wed 11 am – 1 pm; Thurs 10 - 11:30 am; please note that office hours are by appointment only; contact me via email or phone, at least 24 hours in advance. For appointments outside these hours, I am available by videoconference on SKYPE or Google Hangout.
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ITHelp: USC Information Technology Services
http://itservices.usc.edu; School of Dramatic Arts – Mr. Prakash Shirke, Contact Info: shirke@usc.edu; 213.740.1288. MCC

Course Description

Catalogue description: THTR 506) An advanced writing workshop that focuses on continuing development of the crafting of character, centering on depth, breadth, dimensionality, and authenticity.

> In most good stories, it is the character's personality that creates the action of the story. If you start with a real personality, a real character, then something is bound to happen.
> --Flannery O'Connor, *Writing Short Stories*

Course Overview

Advanced Creating Characters is a writing workshop for graduate student writers who already have done the foundational work of character development and are looking to delve deeper into the human psyche, with an emphasis on character complexity and authenticity. Original characters, not stereotypes, with distinct voices, quirks, and traits are the goal. The course is also an opportunity for writers to engage in an exploration of sensitivity, empathy, diversity/inclusivity versus cultural appropriation. MFA writers will be challenged to be proactive in the class and develop and apply a set of diagnostic tools that they can use to fix ailing characters on their own in future scriptwriting. The course work will include not only character creation and scene writing, but also the critical analysis of the work of other contemporary writers. Included will be not only playwrights and groundbreaking television writers, but also memoirists who write about writing in order to determine if we can adapt parts of their process for writing fictional plays. Advanced Creating Characters also looks at how to harness the dark side of human nature—inner demons, desires, lies, secrets, and fatal flaws—to craft dramatic stories. Characters will be viewed as a key component of every dramatic work—serving not only as story generators, but also as creators of the world of the piece and the source of movement in the work.   Particular emphasis will be placed on establishing and maintaining empathy, especially when working on difficult and/or dangerous characters, as well as using metaphor to deepen characters and subtext.

Learning Objectives
By the end of the course, participants will be able to:
- apply various strategies for character creation;
- establish for each character a unique tone, rhythm, voice;
- use multidimensional characters as a point of origin for stories;
- establish the "lore" of the play and how this expands the lead character;
- provide constructive feedback on character development and scenes;
- devise a diagnostic tool and a process for reworking/strengthening characters.

And Beyond…
We're also adopting key elements of USC's 21st-century vision as our own by:
—GOING GREEN
—CONNECTING
—TRANSFORMING

What does this mean?
GOING GREEN means that we will save on time, energy, and paper. You will not print your work; instead, we will project your scenes, brainstorming materials, revision plans, etc. onto a giant screen via laptop computer. You won't print your Final Project; instead, you'll turn in a PDF of the script electronically. All handouts and course materials will be paperless, sent via email and available online via Blackboard.

CONNECTING means that we will make contact in several ways—with each other, with the creative community, with the world at large. We'll connect with each other to form a support network so that everyone feels secure taking artistic risks; plus we'll connect via text message and online to keep up to the minute on what's going on in class; you may even want to try connecting via the free teleconferencing tools available (Google Hangout, Skype). We'll also stay attuned to what's going on in American theatre, and we'll look at what's going on in the world—and explore how we can use art for growth and healing. Let's take a look at where we are—the American West—and consider how the stories of this region have gone untold and the people have gone unrecognized and determine what we can do to change that.

TRANSFORMING means that we will be looking at theatre writing as a way to effect transformation in our lives, and in the lives of others; we'll look at creating theatre from a place of empathy, from a place of heart-driven concern for humanity; we'll look at culture and trends and attempt to define and redefine playwriting for the 21st century.

Prerequisite(s): None

Required Readings and Supplementary Materials
THE EMPTY SPACE. Peter Brook.
UNPUBLISHED PLAYS (to be supplied as PDFs by instructor; determined after discussion with writers)
In addition, be sure you have read:

WATER BY THE SPOONFUL. Quiara Alegria Hudes.

ANIMALS OUT OF PAPER. Rajiv Joseph.

THE BROTHER/SISTER PLAYS. Tarrell Alvin McCraney.

TREEFALL. Henry Murray.

FATHER COMES HOME FROM THE WARS, PARTS 1,2,3. Suzan-Lori Parks.

INDECENT. Paula Vogel.

MR. BURNS – A POST-ELECTRIC PLAY. Anne Washburn.

CHING CHONG CHINAMAN. Lauren Yee.

PLAYWRITING BRIEF AND BRILLIANT. Julie Jensen.

Published texts available via the USC Bookstore or online at Amazon.   They may also be found via the USC library. Unpublished plays and various articles, essays supplied as PDFs.

Highly recommended for psychology of characters:
THE SOUL'S CODE. James Hillman.

The School of Dramatic Arts' Dramatic Writing Program guidelines call for each student in playwriting courses to read at least seven plays as part of the course and to investigate them critically. You are encouraged, in particular, to read contemporary work. Plays will be suggested in class; you may also turn to "Recommended Reading" (see Blackboard).   The more you read, the more you will become aware of the diverse styles, voices, and structural forms open to you as a writer.

Special Note
All students enrolled in MFADW are required to attend program events. This includes all of the New Works Festival events (NWF I, II, and III), all Western Edge Playwrights' Salon events, and the student orientation held in late August. While some of these dates are not yet solidified, please put the times/dates in your calendar as soon as you can. Because we are monitoring professional development in every course that you take, and in the MFADW overall, your participation in these program events will have a direct impact on your annual review.

Please make any and all travel plans for after the New Works Festival III.

Description of Grading Criteria and Assessment of Assignments
Grading criteria: The quality of work for all components (see list under "Grading Breakdown") is determined by the thoroughness of the effort, the continuing process, and the imagination displayed.

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of acceptable quality; **D** of below average quality; and **F** indicates inadequate work.
> Excellent: A (4) = 100-94; A- (3.7) = 93-90
> Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80
> Acceptable: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70
> Poor: D+ (1.3) = 69 – 66; D = 65-64 (1); D = 63 - 60 (0.7) = 60s; F (0) = 59 and below
> *Note: A minimum passing grade for graduate students is C.*

- "Excellent" indicates that the student couples clear understanding of the class material with original and creative insight, as demonstrated by their work; "Good" means that the student demonstrates a clear understanding of the material and has done the work well; "Acceptable" indicates that the student demonstrates a general understanding of the material but with some

gaps; "Poor" indicates that there are identifiable gaps in the student's understanding of the class material; "Failure" is the result of the student not having completed his or her assignments coupled with poor understanding of the material.

- When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good, and will be weighted toward the negative end of the scale for those with poor attendance and participation.

Grading Breakdown

Your grade will be based on multiple components: the creation of a character inspiration/research presentation; the development of character banks/character recipes/monologues; critical analysis (which includes reading and discussion of assigned texts as well as other participants' work); writing from testimonies (accessed through the Shoah Foundation); in-class exercises; creating a personal diagnostic tool; ongoing writing and revision; completion of your Final Project.

Please bear in mind that you earn your grade based on the timely completion of your work, plus the quality of your work. Late assignments are marked down due to missed deadline. Assignments are accepted only within one week of due date. After that, they are considered a missed assignment, which counts as zero. (Note: A late assignment is marked down one grade notch, approximately 5 points; i.e., an assignment that would have earned an A receives an A- for missing the deadline; an assignment that would have earned a B+ receives a B for missing the deadline, etc.)

Components of the overall grade are weighted as follows:

Character Inspiration/Research Presentation	15 percent
Character Bank/Character Recipes/Monologues/etc	10 percent
Critical Analysis (reading and discussion)	10 percent
Writing from Testimonies	15 percent
Individual Character Diagnostic Tool & Process	10 percent
Participation (In-Class Exercises, etc.)	10 percent
Ongoing writing and revision	15 percent
Final Project + Final Exam	15 percent
TOTAL	100 percent

The Character Inspiration/Research Presentation is a creative project in which each writer presents the various sources that provide the background for the characters of a play and for the world of the play. In addition to being a research component of writing—this project is also a way to get in touch with your unconscious motivators. These presentations will be supported by video projection and may include visual art, musical inspirations, charts, graphics, articles/news stories/essays, photographs, podcasts, archival documents—any kind of source material. If desired, the presentations may be done in a specific format, such as Powerpoint, Prezi, Keynote, Glogster, etc. Be prepared to discuss your resources and inspirations for your characters/story both in a creative/metaphoric language, as well as pragmatically. Note that this presentation is a "vision board" and is useful whenever beginning a creative work; it may include items that inspire you in general, or items that relate particularly to the characters you have in mind right now (even if you don't know what to do with them), or items that are even more specific and directly relate to a play you want to write. This a tool with which you can tap into your imagination; you can use it as an active, multimedia form of brainstorming, as a way to start to explore ideas, as a way to

begin to frame your thoughts, as a way to visualize characters, and, in this class in particular, as a way to promote discussion with other artists to enhance your vision.   The "board" part of this vision board presentation is virtual—we'll project your inspirations onto the screen from a laptop.

Character Banks, Character Recipes, and Monologues are early explorations of character traits and the unique voices of characters. They may also serve as a virtual journal or resource bank of characters to work on in the future; or as a way to brainstorm with yourself; or as a map to the ongoing development of specific characters.

Critical Analysis is vital to every writer because it provides a process for assessing artistic work. In the analysis of already published/produced plays, you gain experience in taking a deeper look at character, language, and structure—which can then be applied to evaluating your own work, to assist you in revision. In the analysis of the work of other writers in the workshop, you gain experience in providing useful guidance to text that is still in-progress and that may be at a more ephemeral stage of development. Both these skills are important in your ongoing life as a writer.

Writing from Testimonies is an opportunity to work with a different kind of source material—archives and video testimonies—for the purpose of acquiring empathy and expanding diversity and inclusion in the creation of characters. We will be tapping into the vast multimedia archives of the Shoah Foundation, via their iWitness program, and use testimonies to develop characters for fictional work.

Note: Some of you have started a Shoah project already. For those of you not familiar with the project: A Shoah Foundation researcher will be happy to demonstrate how to use the archives and will also provide guidance on how to conduct interviews for a potential documentary piece based on testimonies.   It is suggested that each writer watch several testimonies and select one person's testimony in particular. From the selected testimony, each writer will develop a character for a fictional play (or documentary-style piece) using the person's testimony; components of this project will include a monologue and a short play. For the monologue, the following questions will be asked: Is the writer getting in touch with the character—and in what way? How is the writer using the testimony to develop the world for a play? For the short play, the following questions will be asked: How has the testimony influenced the creation of the play—story? character voice? theme? metaphor? How has the testimony expanded the writer's vision?   Class critique of the Testimonies project will explore these questions and more.

What is the diagnostic tool?
Each of you will devise some sort of strategy or process-oriented method for checking your characters for authenticity, voice, and integrity. These will be individualized to your needs/desires as a writer (and perhaps, also, individualized to the requirements of the play you're working on).

What does participation entail?
Participation includes: presentations; in-class exercises; discussion of assigned reading; and, most important, constructive, guided feedback provided for the other writers' work.   The participation grade is determined as follows: For each class session, you get a check mark for showing up (which constitutes a B); you get a check mark with a plus sign (+) if you participate diligently (which constitutes an A); you get a check mark with a negative sign (-) if your participation is less than adequate (which constitutes a C). Please respect your community of writers and be on time. Chronic lateness will constitute a lowering of the participation grade

Your Final Project is a creative work illustrating your understanding of multidimensional characters plus your ability to develop and use such characters.   The project will be graded on artistic merit, comprehension of character principles, and progress, i.e., your growth from early exploratory work to final draft. Please bear in mind: Revision of the Final Project is a component of the grade. (Re: The Final Project – These will vary; some of you may use this class to develop characters for a play you're working on in another class; some of you may use this class to create an entirely new play, whether full-length or one-act; some of you may have an alternate idea. We'll take time to discuss this in the workshop and you can pitch your ideas to me. Anything goes—as long as it's clear to me that you are working diligently and the work you're doing is meaningful.)

HINT: Keep a Creative Journal! This is an archive of your explorations for writing; it may include jottings off the top of your head, stuff from your Inspiration Board, research, ideas, resources for current and future writing, and exercises and raw material from class. NOTE: It's no longer necessary to keep an actual journal, on paper.   Due to the proliferation of smart phone and tablet apps for storing notes, etc., the Creative Journal may now be electronic.   But do keep one. It will make your writing so much easier!

Note: The SDA GUIDELINES on GRADING state that:
- *There shall be no unexcused absences.*
- *No late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. Under such exceptional circumstances, no late penalties will accrue.*

Additional Policies
Participation is essential and figures into your grade. This course is modeled along the lines of a professional, artistic workshop; thus, as a member of such a workshop, your participation is necessary not only for the development of your own work, but for the development of your colleagues' work as well. Theatre is a highly collaborative, community-oriented medium and play development is a key part of the life of a playwright. Indeed, in this class, one of our projects depends upon collaboration. Please honor your obligation to your colleagues' work and contribute to the discussion. Absences must be for reasons of illness or emergency and must be accompanied by a written explanation; in your absence, please prepare the assigned work that is due and turn it in immediately upon return to the workshop.

1. You are entering into a collaborative relationship with fellow writers and, thus, it is your responsibility to be available to your workshop colleagues for feedback, analysis, and support.

2. All workshop members must be treated with respect.

3. You are required to attend the workshop and to be on time. Tardiness is defined as being 15 minutes late or more. Excessive tardiness will affect your ongoing writing and participation grade.

4. Though SDA's policy states that there are no unexcused absences, please note that I will excuse absences for certain specific reasons, such as a valid professional development opportunity, provided you make arrangements with me in advance. For other absences to be excused, the absences must be for reasons of illness or emergency, and you must notify me in writing

(preferably in advance).   For the most part, if you are doing your work diligently and if you communicate with me, I will excuse a legitimate absence.

5. All assignments, written and/or otherwise, must be prepared on time and turned in (or presented) on the deadline date. Late assignments will be marked down due to the missed deadline. Assignments not turned in within a week of deadline count as missed assignments (zero credit).

6. IF YOU MISS CLASS: It is your responsibility—and SOLELY YOUR RESPONSIBILITY—to make up work you have missed and to obtain information about missed class discussions or missed assignments from your classmates or Blackboard, **not from me.** I will not be repeating lectures or class discussion; you will need to make arrangements to do independent research on whatever topics you have missed to keep up with the workshop. You will also need to keep in contact with your classmates to obtain notes and/or information re: what you missed. Again: Do not request notes or information from me. Course materials can be found on the Blackboard site for this course. For your syllabus, handouts, etc., go to Blackboard.

7. Please check your e-mail regularly to see if there are any changes in class meeting place, etc. On rare occasions, it becomes necessary to schedule a new location for class meeting. If I am unable to provide you with this information in the preceding class, I will send you the information via e-mail and/or text message.

8. We're going green in this classroom, so you will be providing all workshop members with copies of your work by **projecting your documents onto the screen in the classroom from your computer**, thus eliminating the need for paper. Instructions on how to do this will be provided. For collaborations, you may work on Google documents that may be team-edited via Google Drive.

9. If you desire an appointment with me, you are required to contact me via e-mail or text message at least 24 hours in advance, otherwise there is no guarantee I will receive your message with sufficient time to make arrangements to meet with you. Please note that I have included multiple ways to contact me on the front page of this syllabus.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Weeks 1 – 3 Jan 10 to Jan 24	**Preparation & Gathering** Introduction: Where Are We and Where Are We Going? Assessment, Diagnosis, and Challenge. Consider: Surprising yourself; writing the best play you *can't* write; writing beyond your comfort zone; uncovering the people whose stories haven't been told.	**Discussion:** Laying the Groundwork. Complex Characters and Deep Characterization. Heroes/Myths from the Millennia—Ancient to Contemporary. True Life Characters—Advantages and Major Disadvantages of Characters from Real Life. The Psychology of Characters—Profiles/Temperaments/Archetypes, plus Depth Psychology (see James Hillman). Character Flaws, Secrets, Quirks, Contradictions, Desires, Demons, Inconsistencies.	Week 1: Begin to collect your resources, e.g., research, burning ideas, poetic impulses, images, emotional foundation, monologues, character banks, music/soundtrack. Read the materials on Blackboard; read plays provided as PDFs. Week 2: Present Inspiration Boards/Vision Boards. (Finish presentation of Inspiration Boards week 3 if necessary.)

Consider: What is a character-driven script? *Introduction to Testimonies Project.*	Introduction to the Character's Voice. **INTRODUCE Shoah Testimonies project in week ½.** Read: *The Empty Space.* Introduction to tools: The Inspiration Board; Character Banks; Creative Journal. *TBD: The "assessment-challenge" plays, i.e., who should read what?*	Week 3: Create characters for your character bank. For the character bank, derive and develop at least one from **myth,** one based on **testimony research,** one based on a **current event or historical figuere**, and one totally from your **imagination.** Week 3: Write a monologue for selected characters. (Hint: Pay attention to sound and rhythm of our character's voice. Your characters may start to generate story and scene ideas as they talk. Let them!) **Note: We will be doing many things at once. We will be exploring and developing characters, analyzing already existing characters, and writing/preparing the Final Project. Some people will be working on different types of material—and I will be offering different kinds of guidance to different people depending on what phase their work is in. Sometimes you will not be able to present your work—but don't wait! Keep working on your characters, on your writing, even if we are working on something else. Sometimes you will be the only one working in a particular mode. No worries. Be prepared to be flexible. Remember that there is no one way of writing a play, no one way of getting there. Please stay on top of things and continue to develop your**

			work in your way—but on time and diligently.
Weeks 4 - 6 Jan 31 to Feb 14	**Exploration & Experimentation** Active Characterization: Characters as Story Generators; Character Voice—Including Rhythm, Diction, Slang. Sensory Work and Metaphor—as Creator of the World of the Play.	**Discussion** Empathy - The Starting Point of the Playwright. Metaphor – The Inner Heart of the Playwright's Work. Staying Attuned to the Natural World, the Senses. Translating "Reality" through Imagery. Rituals of Antiquity and Present Day. The Hidden Life of Language. Self and Shadow Self—The Inner Character, Inner Child, Inner Demon, Inner Life. Exploration of the Character's Often-Invisible Motivators. Dream Time - Waking Dreams, Day Dreams, Dreamspace, Nightmares.	Weeks 4 - 6: Write the BFF interviews. "Interview" the people around your character and write up the interview sessions. Write exploratory/ experimental scenes based on characters from character banks. *Week 5: Shoah Project- Present selected person, example of testimony, and monologue from iWitness.* Week 5: Read the "assessment-challenge" plays. Weeks 5-6: Write a new exploratory scene for Final Project Play. (Note: It may be the first scene of a play, a scene from the middle, or the last scene of the play. It's not necessary that you write in order at this point. You may also write a scene that is purely exploration and ultimately doesn't make it into the play. That's fine. This is all part of the process.) Write a new character monologue based on person selected from iWitness testimonies. Note: Alternate assignment. If I asked for a particular type of scene or exploration or another type of writing, please produce. Week 6: Story meeting. Brainstorm further ideas for your Final Project. By Week 6: Read the remainder of the plays

			(given to you via PDF from instructor). *Hint: Look at your writing exercises and monologues for possible raw material for your Final Project and for other plays you are writing.*
Weeks 7 - 8 Feb 21 to Feb 28	**Mission & Transformation** The Physical Mission Versus the Personal/Psychic Mission; The Flip from Want to Need.	**Discussion** Meaningfulness and the Transformation. The Dark Side, Too—Antagonists and Anti-Heroes. The Fun Stuff: Subtext, Contradictions, Misdirects, Miscommunication, and the Unreliable. Working Beyond the One Dimensional for Supporting Players: Sidekicks, Mentors, Catalysts, Clowns. The Worst-Case Scenario—Pushing Your Character to the Edge. Anticipating an Ending.	Weeks 7 and 8: Workshop new scenes for your FPP. Workshop scenes from Testimonies project play. Present discussion/new ideas/plans for FPP. **Midterm, due week 8**: Turn in pages for midterm assessment. *What does this mean?* Turn in as much as you can to show what you are working on. Communicate what this is and what you intend. Remember, at this point, anything you do is a RAW draft, not a first draft. Let's see how far you can get with your work.
Week 9 Mar 7	**The Ongoing Writing** Going Beyond: Ways to Risk, Ways to Play, and Looking for a Challenge	**Discussion** The Pitfalls of the Middle. Staying Motivated. Q&A: Feedback on the midterm pages.	Week 9: Present new scenes and project plans. Keep working.
Mar 14	**NO CLASS**	**SPRING BREAK**	**Keep working on your play.**
Weeks 10 - 11 Mar 21 To Mar 28	**Insight & Evaluation** What Did You Intend—and Where Are You Now? (For good or for bad.) Introduction to The Personal Diagnostic Tool. -.	**Discussion** Character Epiphanies and Revelations. Exploration of Rewrite Tools--Traditional and Non-, Mechanical and Non. Consider: What changes everything? What is missing? What does the play need? How to go deeper?	Week 10: Present scenes. Week 11: Present scenes. Week 11: Self-help. Assess the raw material you've created, along with the pages you've generated. Assess risk-taking and construct a challenge. Look to your sources of

		How do you motivate yourself to do YOUR work?	inspiration. Discuss. Then: **Do revisions as needed.** **Week 11: Present your own personal diagnostic tool.**
Week 12 Apr 4	**Brainstorming/Problem Solving** The Wrench in the Works—When Is It Time to Throw It? Or Not?	**Discussion** Upping the Ante, Raising the Stakes. Next-Phase Assessment: Consider raw material, script pages, inspirational material, and imagine your way to a play. What does the project NEED? Schedule: In this session we will create a timetable of whose work will be presented in the final weeks.	Week 12: Present new and/or revised scenes. Prepare for presentations. Note: It is my hope to read entire plays/projects as much as possible. But: Depending on the length of the plays and the number of writers in the workshop, we may not be able to read entire plays during the final weeks. If that is the case, please select the material you would most like to present.
Weeks 13 - 15 Apr 11 to Apr 25	**Works in Progress** Continue Work.	**Workshop** In-class presentations of full scripts or large segments of scripts from each writer. Schedule TBA.	Weeks 13, 14, 15: Present your script or script segment according to the schedule as created in class. PROVIDE FEEDBACK to the other writers as their work is presented. Continue to refine, revise, rework your script. TURN IN: Your Final Project. **Due April 27, 2017.**
FINAL Thursday May 2	**FINAL EXAM** 4:30 – 6:30 pm	**Artistic Review: Group Feedback & Critique of Scripts.** Plus: End Game. Last Look Q&As. Where to go next—how to submit a script.	Date: For confirmation of the date and time of the final for this class, consult the USC *Schedule of Classes* at www.usc.edu/soc.

REMINDER: Use Blackboard as a resource. Class materials, information, handouts, additional essays, source materials, etc., are posted on the class site on Blackboard.

We all have two heads and two memories. A head of clay, which will turn
to dust; and another, forever invulnerable to the gnawings of time and of
passion. One memory that death kills, a compass that expires with the journey, and
another memory, the collective memory, which will live as long as the human adventure in
the world lives. –Eduardo Galeano, *Memory of Fire: Faces and Masks*

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" https://policy.usc.edu/scampus-part-b/. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:
Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response.https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. https://studentaffairs.usc.edu/ssa/

Diversity at USC – https://diversity.usc.edu/
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

Emergency Preparedness/Course Continuity in a Crisis
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.