

FALL 2019
CMGT 588: GLOBAL STORYTELLING: THE POWER OF NARRATIVE
(ACROSS CULTURE, MEDIA AND SOCIAL CHANGE)
Annenberg School for Communication and Journalism
Units: 4 Room: ASC 240 Section: 21781D Wednesdays 2PM-4:50PM



“The universe is made up of stories, not atoms.” – Muriel Rukeyser

“Telling stories is a quest for the meaning of life.” – Ang Lee

“The most powerful thing you can hear, and the only thing that ever persuades any of us in our own lives, is [when] you meet somebody whose story contradicts the thing you think you know. At that point, it’s possible to question what you know, because the authenticity of their experience is real enough to do it.” – Ira Glass

*“Storytelling is something [human] brains do, naturally and implicitly. Implicit storytelling has created ourselves, and it should be no surprise that it pervades the entire fabric of human societies and cultures.”
– Antonio Damasio*

<p>Professor: Doe Mayer Mary Pickford Chair Joint Appointment: Annenberg School for Communication and Journalism School of Cinematic Arts</p> <p>Student Assistant:</p>	<p>Contacts: Email: dmayer@usc.edu Office Phone: 213-740-7511 Office Address: SCA Room 413 Office Hours: By appointment</p> <p>Email: Mobile:</p>
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Course Description

This course will enhance and broaden your understanding of the major components of stories by viewing storytelling through a global lens. We will be studying structure, theory, and the effects of culture on storytelling. You will develop skills to understand the power of stories more profoundly; to use them in your own lives and within the frameworks of organizations, marketing and advertising; to identify better social change strategies; and to become aware of all the new professional and academic fields that are recognizing the importance of storytelling to enhance effectiveness and emotional connection.

Learning Objectives

- To have a deeper connection to the power of story and its creative attractiveness in terms of your own lives and work. You will see how stories continue to have meaning in the present day in new forms like transmedia and webisodes, in older forms like oral storytelling, and in advertisements, marketing and messaging in both the profit and non-profit sectors.
- To identify and articulate some of the most prevalent theories that help us to comprehend why storytelling is so important in all cultures worldwide.
- To understand how culture affects stories globally, from the fates and gods of the Greek dramas, to religious stories in all cultures, to the community-based frame in many societies, to the individual agency of a single protagonist in much of Western storytelling.
- To cultivate skills in how stories can strengthen strategies for social change and to apply those skills to your specific interests and passions.
- To enhance your collaborative creative abilities through assignments, group discussion, giving and responding to feedback, and collective brainstorming.

Required Textbooks

Cole, J. (Ed.). (1983). *Best-loved folktales of the world*.

Goodman, A. (2015). *Storytelling as best practice: How stories strengthen your organization, engage your audience, and advance your mission*. (I will supply this book).

Haven, K. F. (2007). *Story proof: The science behind the startling power of story*.

Course Requirements and Evaluation

The final course grade will be based on the following distribution:

Assignment #1	10% (Paper: 7%; Oral presentation: 3%)
Assignment #2	10% (Paper: 7%; Oral presentation: 3%)
Assignment #3	10% (Oral presentation only: 10%)
Assignment #4	15% (Paper: 10%; Oral presentation: 5%)
Assignment #5	20% (Paper: 15%; Oral presentation: 5%)
Weekly reading summaries	20%
Class contribution	15%
	100%

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Class contribution includes offering insightful comments during group discussions, asking thoughtful informed questions during question and answer sessions with guests, having read the weekly readings in advance, being prepared to speak about them in class.

Weekly reading summaries: Write a short review of each required reading in the syllabus. Describe two or three main points that you have picked up from the reading. Include your personal response to each reading in terms of your own experiences and thoughts about the content. Turn in the summary on Blackboard on each applicable Monday night by midnight.

Class attendance includes being on time to class and after the break. Tardiness is disrespectful to your instructor and your colleagues. Anyone not in class five minutes after the starting time or after the break will be considered late. Two times being late equals one unexcused absence. Written medical are required for excused absences, in advance (by email) except in case of emergency. Two unexcused absences result in a lowered grade; four absences are grounds for failing the class.

Technology Policy :For this class we will use what might be called the Harvard Business School Rule: during the class, students will not be allowed to use laptops, mobile phones, or wireless connections. Unless permitted by the instructor, cell phones must always be turned off during class. Your grade will be impacted if you use these devices.

To understand the reasons for this policy, you may want to read the following: a study called “Why you should take notes by hand – not on a laptop”; a *New Yorker* piece called “The Case for Banning Laptops in the Classroom”; and the studies of the late Stanford University Professor Cliff Nass that show the dangers of multitasking (summarized in this NPR segment. Or, read Nicolas Carr’s piece in the *Wall Street Journal* last year called “How Smartphones Hijack Our Minds: Research suggests that as the brain grows dependent on phone technology, the intellect weakens.” The *Los Angeles Times* published an article on this “off the grid” policy in 2015.

Schedule/reading assignment changes: the syllabus will change due to guest speaker schedules and connected readings. Please check with Blackboard or with the student assistant for updates. He will email you changes or updates as well. They will also be announced in class when possible.

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

Assignments

Most assignments for this class involve a paper and an oral presentation. You will not be able to read your paper. You must rehearse your presentation and figure out what will make the best explanation and story for the class audience, and tell it in a timed number of minutes depending on the assignment. You may use cards to remind yourself of your structure and points, but you cannot read the assignment. You may use PowerPoint or slides or Prezi to enhance your oral presentation, but it is not required. All oral presentations will include being prepared to answer questions posed by your colleagues or the professor.

All assignments (except for the reading summaries due Monday nights on Blackboard) should be handed in to Professor Mayer as hard copies, as well as through Blackboard.

Criteria for Oral Presentations:

- Well-rehearsed.
- Respects time limits and leaves some time for questions.
- Organized presentation which audience can follow.
- Spoken with clarity, engagement and authority.
- Limited use of PowerPoint and other visual methods. Don't read PowerPoint slides or turn your back to the audience!
- Good eye contact, gestures and facial expressions.

Criteria for Written Presentations:

- Paper is clear and logical. Reader can follow your thinking easily.
- Writing is free of errors in grammar, punctuation and spelling.
- Material shows critical thinking based on research and your own original ideas.
- Uses appropriate number of academic and other references and follows guidelines as to length, 1 ½ spaced etc.

Assignment #1: Ancient Tales – Stories from the Past. Due Week 5 (9/25).

Choose a short myth, folktale, legend or origin story that has not been discussed in class thus far and is not from your own culture or background. Condense the story and describe it in your paper. Then analyze it in terms of structure, values, and what it says about the society it represents. This assignment requires the use of at least three academic references that discuss the story you have chosen, as well as your own point of view about the story and what it reflects of the society that it depicts. Write a 3-4 page 1½ spaced paper and be prepared to speak about your example in class (using PowerPoint or Prezi images if you would like) for a maximum of 6 minutes each (4-5 minutes for the story, 1-2 mins for class discussion.) You're welcome to use an example from the text, *Best Loved Folktales of the World*, as your tale. If the story is dense and difficult to follow, summarize it in the oral presentation to make it clearer-- do not use the whole oral presentation to tell the story.

In your academic thinking, you might want to consider where the story comes from and how that affects it, the historical timeframe of the story, whether the tale has traveled and changed in time or through diasporas, the specific cultural context (religion, philosophy of time, entertainment, ritual, sacred observance, housing, tools or attire of the culture), aspects of daily life or customs reflected in the tale. Be sure to include a bibliography /citation list of appropriate academic references. Please check with me before the assignment is due so that there are no duplications of the stories chosen.

Assignment #2: Storytelling and You. Due Week 7 (10/16).

For this assignment, choose a story that is personal, autobiographical, or family framed. You may select a story that you've told many times, but try to construct it using what you have learned about structure, performance, and emotional connection. Please hand it in as a 3-4 page, 1 ½ spaced paper telling your story and discussing its history and meaning to you. Describe the process of what you learned in choosing to present this story. Also be prepared to present it orally (five minutes maximum) to the class without reading, including your understanding of the genesis and how you have changed it. Again, you must rehearse in advance in order to do this well.

Assignment #3: Storytelling in Global Films. Due Week 9 (10/30).

This collaborative assignment will involve the class breaking up into groups of three or four to view one of the following feature films from other countries and connect it to the content of the class in an oral presentation. You will have leeway in how you choose to do this, including analyzing structure, how the story is told, whether you recognize universal myths, folktales or other components of our study earlier in the semester. Each group will have fifteen minutes to present this assignment to the class, including the possible use of film clips. Each member of the group must participate in the oral presentation. Organize and rehearse this in advance. For this project, you must view together one of the following feature films representing another culture:

- Atanarjuat: The Fast Runner, Canadian Inuit, 2001
- The Official Story, Argentina, 1985
- The Battle of Algiers, France & Italy, 1966
- The Lunch Box, India, 2013
- Persona, Sweden, 1966
- Raise the Red Lantern, China, 1991
- Man on Wire, UK, 2009

Assignment #4: Storytelling in Other Media. Due Week 11 (11/13).

This assignment requires you to find a story in a medium that we have not been discussing in the class. This might be a song, a dance, comics, posters, poetry, or any other media that you think can be effective for storytelling. Feel free to use graphics--pictures of paintings or lyrics of songs etc. to illustrate your ideas more clearly. Just use 1 example of another media. Hand in a 3-5 page, 1½ spaced paper, discussing this example. Please apply what you have learned about structure, audience, creativity, values, and culture. Use at least 3-4 academic references in your research for the paper. You will also be required to present it to the class orally in five minutes, either showing the media or explaining it clearly, so the class audience can understand. Do not spend your entire oral period telling the story. Summarize it in 1-2 mins. and leave the other 3 to 4 mins for the other components of the assignment.

Assignment #5 **(Final Assignment): Storytelling – What Intrigues You? Due Week 15 (12/04 and 12/13 2-4pm, scheduled final time).

**Discuss with Professor Mayer two weeks before this assignment is due.

In this assignment, you can choose any one of a number of topics that have come up in the class and intrigued you. Either you can develop your own creative example or present a research paper (8-10 pages, 1 ½ spaced) describing or analyzing the topic as appropriate. For instance, you could look at how narrative is being used in another discipline such as science or journalism. You could apply the storytelling techniques we have studied in the context of a not-for-profit organization or as a marketing strategy. You could design

an advertisement or PSA using your new storytelling skills. You should discuss the process of developing this, as well as what you learned in the implementation. Your paper must include at least three academic references, whether your paper is a research paper or a creative work. Although you can reference class readings and texts, those readings should be additional to the three new academic references. In class, you will present this assignment and be prepared to discuss it. You will have ten minutes to present, and an additional 2 minutes to answer questions. Remember to send on Blackboard and submit a hard copy as well.

Late assignments/Emergencies: No late assignments will be accepted. If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment you must:

- (1) email Prof. Mayer before the beginning of class the day the assignment is due to notify her of your emergency;
- (2) provide official proof (doctor's note or other evidence); and
- (3) arrange to email the assignment at a time to be determined.

CLASS SCHEDULE

NOTE: This list of readings does not include all textbook chapters and websites. Please check the full syllabus (Reading & Assignment Schedule) for weekly required reading list.

Week	Date	Topic	Reading	Assignment
Week 1	8/28	Why Stories?	N/A	
Week 2	9/4	How Stories Make Us Human	Haven Chapters 1-2; Gottschall 1-67	
Week 3	9/11	Thinking of Stories Through Structure and Theory: How Storytelling Makes Sense	Haven Chapters 3-5; Vogler 3-23 Hinyard & Kreuter 777-789 Kaplan et al.	
Week 4	9/17	Stories of Origins, Myths, Folktales, Heroes and Villains	Cole (as directed in Reading & Assignment Schedule) Wikipedia folklore Gopnik 19-73	
Week 5	9/25	Ancient Tales – Stories from the Past	Haven Chapter 6-7	Assignment #1 Due
Week 6	10/2	Stories from a Personal Point of View	Gottschall 156-176 Lambert 15-24 Simmons Chapters 1 & 9 Center for Digital Storytelling (as directed in Reading & Assignment Schedule)	
Week 7	10/9	Stories in Theater and Film	Boal McKee Chapters 2 & 4 Howard & Mabley, 3-94 (suggested) Dannenbaum, Hodge, & Mayer 189-192	
Week 8	10/16	Storytelling and You	Haven Chapters 8-9	Assignment #2 Due
Week 9	10/23	Storytelling for Non-Profits	Goodman 1-65 Adbusters.org as directed	
Week 10	10/30	Storytelling in Other Media	Jenkins 93-130 Reed 103-128	Assignment #3 Due

Week	Date	Topic	Reading	Assignment
Week 11	11/6	Storytelling in Other Media II Limitations of Stories	Haven Chapter 10 Tolan	
Week 12	11/13	Storytelling for Social Change	Ganz 273-289 Singhal, Wang, & Rogers 321-333 Comminit.com (as directed in Reading & Assignment Schedule)	Assignment #4 Due
Week 13	11/20	Storytelling in Other Academic Disciplines	Berger & Quinney Murphy, Frank, Chatterjee & Baezconde-Garbanati Wilson 1-74	
Week 14	11/27	THANKSGIVING – No Class		
Week 15	12/04	Group A Final Papers and Presentations DUE (Class May Run Longer)		Group A: Assignment #5 Due
Week 16	12/13 (2-4PM)	Group B Final Papers and Presentations DUE Summative Review of class content		Group B: Assignment #5 Due

READING AND ASSIGNMENT SCHEDULE

NOTE: Readings and assignments are subject to further change. Other than the required textbooks, all other readings can be accessed on Blackboard or via the Internet. Please use this reading schedule to clarify your journal contributions, as some of the materials are not in the textbooks or Blackboard, but they are online.

Week 1: Why Stories? (8/28)

What is a story? Story versus narrative. What are the distinctions and do they matter? Why are stories so powerful?

Week 2: How Stories Make Us Human (9/04)

Readings:

Gottschall, J. (2012). *The storytelling animal: How stories make us human*. New York, NY: Houghton Mifflin, pp. 1-67.
Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Santa Barbara, CA: Greenwood Publishing Group. Chapter 1-2, pp. 1-20.

Week 3: Thinking of Stories Through Structure and Theory: How Storytelling Makes Sense (9/11)

Theories of why storytelling is powerful, including communications, social science, critical thinking, and neuroscience.

Guest Speaker: Professor Mary Helen Immordino-Yang, PhD, Connections between Neuroscience and Storytelling

Readings:

Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Santa Barbara, CA: Greenwood Publishing Group. Chapter 3-5, pp. 21-65.
Hinyard, L. J., & Kreuter, M. W. (2007). Using narrative communication as a tool for health behavior change: a conceptual, theoretical, and empirical overview. *Health Education & Behavior*, 777-789.
Kaplan, J. T., Gimbel, S. I., Deghani, M., Immordino-Yang, M. H., Sagae, K., Wong, J. D., Tipper, C. M., Damasio, H., Gordon, A. S., & Damasio, A. (2017). Processing narratives concerning protected values: A cross-cultural investigation of neural correlates. *Cerebral Cortex*, 27(2), pp. 1428-1438.
Vogler, C. (2007). *The Writer's Journey*. Book 1, A practical guide, pp. 3- 23

Week 4: Stories of Origins, Myths, Folktales, Heroes, and Villains (9/18)

Guest Speaker: Prof. Tok Thompson PhD, Anthropology, The Origins of Storytelling

Readings:

Cole, J. (Ed.). (1983). *Best-loved folktales of the world*. Anchor.

- Introduction, pp. xvii;
- Cinderella (France), pp. 3-8;
- Jack and the Beanstalk (Britain), pp. 193-198;
- Aladdin and the Wonderful Lamp (Arabian Nights), pp. 467-476;
- Anansi and his Visitor (Ashanti Tribe), pp. 615-617; and
- Simple Wang (China), pp. 528-531.

https://urldefense.proofpoint.com/v2/url?u=https-3A_en.wikipedia.org_wiki_Folklore&d=DwMFaQ&c=clK7kQUTWtAVEOVlgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=gBTuYo_dm1eyxEP9OTXnsw&m=lgU4Mk_AiO5rcAGhjRYubDM4jGjORAPZIZE7mNa5aY8&s=nDXLG9fybF Eb7ZWnp_MSmumZX3Lap5B2IXjSHIWWQ6M&e=

Gopnik, A. (2009). *The Philosophical Baby*. New York, NY: Picador. Chapter 1-2, pp. 19-73.

Week 5: Ancient Tales – Stories from the Past (9/25)

Readings:

Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Greenwood Publishing Group. Chapter 6-7, pp. 66-80.

Assignment #1 Due: Analysis of myth, folktale, legend, origin story.

Week 6: Stories from a Personal Point of View (10/02)

Stories from a personal point of view – autobiographical, personal or family framed.

Readings:

Gottschall, J. (2012). *The storytelling animal: How stories make us human*. New York, NY: Houghton Mifflin, Chap. 8 pp. 156-176.

Lambert, J. (2013). *Digital storytelling: Capturing lives, creating community*. New York, NY: Routledge. Chapter 2, pp. 15-24.

Simmons, A. (2006). *The story factor: Secrets of influence from the art of storytelling*. New York, NY: Basic books. Chapter 1, pp. 1-26. & Chapter 9, pp. 199-218.

Storycenter: Storytelling (<http://storycenter.org/>): peruse website and select 1 video to discuss in class.

Week 7: Stories in Theater and Film (10/09)

Guest Speaker: Prof. Brent Blair, PhD School of Dramatic Arts

Readings:

Boal, A. (1995). Theater of the Oppressed, Rainbow – My three theatrical encounters.

McKee, R. (1999). *Story: Substance, structure, style, and the principles of screenwriting*. London: Methuen. Chapter 2, pp. 31-66 & Chapter 4, pp. 79-99.

(The following is suggested but not required):

Howard, D., & Mabley, E. (1993). *The tools of screenwriting: A writer's guide to the craft and elements of a screenplay*. New York, NY: St. Martin's Press, pp. 3-94.

** Between Weeks 8 and 9, all students meet individually with Professor Mayer for mid-term assessment.

Week 8: Storytelling and You (10/16)

Readings:

Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Greenwood Publishing Group. Chapter 8-9, pp. 81-122.

Assignment #2 Due: Reconstructing the personal story.

Week 9: Storytelling for Non-Profits (10/23)

Guest Speaker: Celia Hoffman, Assoc. Director, Goodman Center

Readings:

Goodman, A. (2015). *Storytelling as Best Practice: How stories strengthen your organization, engage your audience, and advance your mission*. Goodman Center, pp. 1-65.

Adbusters.org (<https://www.adbusters.org/>): peruse this site and find 2 or 3 examples that interest you.

Week 10: Storytelling in Other Media Part I (10/30)

We will look at additional media including transmedia efforts and other digital forms, music, dance, comics, posters, communication campaigns, etc.

Guest Speaker: Francesca Smith PhD, Trans-Media, Dance

Readings:

Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. NYU press. Chapter 3, pp. 93-130. (eBook available at USC Libraries)

Reed, T.V. (2005). *The Art of Protest: Culture and activism from the civil rights movement to the streets of Seattle*. (Murals) Chapter 4, pp. 103-128.

Assignment #3 Due: Group oral report on film from another culture.

** Between Weeks 11 and 13, all students meet individually with Prof. Mayer to discuss final projects.

Guest Speakers: TBA, Annenberg School of Journalism USC

Week 11: Storytelling in Other Media Part II (11/06)

Guest Speakers: TBA, Annenberg School of Journalism USC

Readings:

Haven, K. F. (2007). *Story proof: The science behind the startling power of story*. Greenwood Publishing Group. Chapter 10, pp. 123-128.

Tolan, S. (2015) The Flute at the Checkpoint: (Tom Dispatch/Huffpost)

http://www.huffingtonpost.com/sandy-tolan/the-flute-at-the-checkpoint_b_7181674.html

Week 12: Storytelling for Social Change (11/13)

Readings:

Ganz, M., (2011) Accountability through Public Opinion, Washington DC, World Bank Publications, *Public narrative, Collective action, and Power*, pp 273-289.

Singhal, A., Wang, H., & Rogers, E. M. (2012). The rising tide of entertainment-education in communication campaigns. *Public communication campaigns*, 321-333.

Comminit.com (<http://www.comminit.com/global/spaces-frontpage>): peruse this global communication site and find three case studies that emphasize stories that interest you and review in your weekly journal.

Assignment #4 Due: Show examples of stories in other media.

Week 13: Storytelling in Academic Disciplines 11/20

Guest Speaker: Carol Tavis Phd, Social Psychologist, Author

Readings:

Berger, R.J., & Quinney, R. (Eds) (2005) *Storytelling Sociology: Narrative as Social Inquiry*. Boulder, CO: Lynne Rienner Publishers. Chapter 1, pp1-11

Murphy, S. T., Frank, L. B., Chatterjee, J. S., & Baezconde-Garbanati, L. (2013). Narrative versus Non-narrative: The role of identification, transportation, and emotion in reducing health disparities. *Journal of Communication*, 63(1), 116-137. |

Wilson, T. D. (2011). *Redirect: The surprising new science of psychological change*. New York, NY: Little, Brown and Company. Chapter 1-3, pp. 3-74.

Week 14: Thanksgiving No Class (11/27)

**Week 15 & 16:
Storytelling – What Intrigues You? (12/04 and 12/13 - 2-4 PM scheduled USC exam time)
Final Presentations**

Assignment #5 Due: Since presentations and discussion will be longer, this assignment will take place over this last class and our scheduled finals time.

**12/04 Group A papers and presentations – class may run longer to accommodate student presentations
Exam Final Schedule: Friday 12/13 2-4PM Group B papers and presentations**

Statement on Academic Conduct and Support Systems

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Academic Conduct:

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

Relationship and 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. 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: 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. 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. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

USC Support and Advocacy (USCSA) – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – *HSC:* (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu