

GESM 111g Seminar in the Arts:

Asian and Asian American Culture on Stage & Film

Section Number: 35298R

Units: Four (4)

Fall 2019, Session 001—Tuesdays & Thursdays—Time: 12:30-1:50 PM

Location: McClintock Building (MCC) 102

Instructor: Velina Hasu Houston, MFA, PhD

Office: USC School of Dramatic Arts, 1029 Childs Way

Office Hours: 11-12 M by appointment only via email to the instructor (other times can be negotiated); 24-hour cancellation via email to the instructor required as a courtesy

Contact Info: [greentea@usc.edu](mailto:green tea@usc.edu), (213) 740-8686; email is preferred contact, response in 48 hours or less

IT Help: USC Information Technology Services, <http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke, Contact Info: shirke@usc.edu, (213) 740-1288, MCC

Catalogue Description of Seminar in the Arts

GESM 111g Seminar in the Arts: The multifaceted history of the creative act, its analysis, production, and context as a representation of human experience.

Course Description

Asian and Asian American Culture on Stage & Film explores the cultures and characteristics of people of Asian descent both historically and in contemporary times via dramatic and cinematic arts. Idiosyncrasies, foods, customs, gender, generation, and acculturation all come under the microscope as students delve into Asian consciousnesses from the Far East to the Middle East and U.S. nationwide as dimensions of the diverse human experience.

Learning Objectives

The course, via plays and films, will encourage a deeper understanding of the diversity within the Asian Diaspora; and how that diversity is reflected powerfully in stage and film. Plays, film, and television can be important documents of history, particularly cultural history in the United States, which often focuses on Euro-centric cultures and diminishes or sidesteps cultures of color in the human narrative.

Prerequisite(s): None (However, this course is a freshman seminar so you must be a freshman to enroll in it.)

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Preparation must include opening your mind to the diversity of what it means to be Asian or Asian American in the 20th and 21st centuries. Awareness of Asian American theatre or film whether by reading or seeing plays written by people of the Asian Diaspora about matters related to Asian Diasporic cultures is informative.

- (1) The course is intended to provide connectivity. The student will better appreciate the connection between plays and films, and cultural representation. In exploring representations of multiple dimensions of Asian and Asian American culture in plays and films, the course will allow students to understand how the plays and films build bridges of understanding between and in the Asian Diaspora and among non-Asian people in the United States and globally. (2) The course will provide context. By confronting the artistry of plays and films, students will be able to see the powerful roles that drama can play in connecting with various historical, theoretical, and aesthetic dimensions of humankind both past and present within the multiethnic nexus of the Asian Diaspora. (3) The course will provide engagement via the reading and viewing of dramas that explore Asian and Asian American identity. Students will be able to engage in materials that inspire their own artistic creation and research foci. (4) The course will provide analysis. The student will be able to analyze the representations of various aspects of culture and identity within the plays and films, using shared vocabulary and focusing on the formal execution of character within the worlds of the plays and films, both supported by traditional and non-traditional research. The course will include three analytical essays, as well as a mid-term examination and a final examination. The course also will include a “making art” aspect.

Course Notes

Each semester the course will focus on various Asian and/or Asian American cultures.

Learning objectives shall be met via reading of plays, viewing of film excerpts, lectures, guest artists, and a “making art” project. If possible, we will strive to have a field trip to see an Asian American play.

Announcements and related materials will be posted to Blackboard as well as given in class and noted in this syllabus. Students must check email and Blackboard regularly, which means at least once every 24 hours for email and at least once a week for Blackboard or when directed by the instructor.

If you are unfamiliar with Blackboard: <http://itservices.usc.edu/blackboard/> and <https://blackboard.usc.edu/webapps/login/>. Become familiar and trouble-shoot problems as necessary. Blackboard is a part of this course.

Technological Proficiency and Hardware/Software Required

None. The course will take place in a regular classroom setting.

Required Readings and Supplementary Materials

Required readings and supplementary materials.

- (1) Plays: 111g Seminar in the Arts: Asian and Asian American Culture on Stage & Film Course Reader (available in USC Bookstore or via instructor).
- (2) Film excerpts to be screened in class via instructor: *Chan Is Missing*, *The Scent of Green Papaya*, *Cyclo*, *Hafu*, *A Separation*, *Alien Citizen*, *Eat Drink Man Woman*, *Farewell My Concubine*, *Living on Tokyo Time*.

Grade Evaluation – Description and Assessment of Assignments

You are strongly encouraged to take notes on all class discussions, readings, and screenings.

Student Responsibility	Point Value	Percentage of Grade
Weekly Discussion Input (2 required questions or comments each class)	100	10%
Analytical Essay #1	100	10%
Analytical Essay #2	100	10%
Analytical Essay #3	100	10%
Mid-term Examination	100	25%
Final Examination	100	25%
“Making Art” Project	100	10%

What is “Weekly Discussion Input”?

For each class except for the first two, you are required to ask two questions or make two statements about the reading or screening. If you do not do so, you will receive a grade of “0” for that session or those sessions. The questions or statements may be as simple as, “Why does X character do X?” or “I like when character X does X because of X.”

What is an “Analytical Essay”?

For this course, you will complete three Analytical Essays. These are essays that examine certain aspects in a play that you read or excerpted film scene that is screened (in the case of a film excerpt, you are required to obtain and view the entire film). The aspects you will examine are parts of the Shared Vocabulary that will be covered in the first session of the course. For each essay, you will examine the following (the syllabus indicates which play/film is to be analyzed and also the due dates). For each essay:

- Write seven (7) to ten (10) pages.
- Use a 12-point standard font such as Times, Caslon, or Helvetica.
- Maintain standard margins on the top, bottom, and sides of your pages (one (1)-inch margins).
- Submit as hard copy, not electronically, and please staple your pages.
- Be sure to put your name, the due date, and name of the course at the top of your essay.
- Name five traits of the protagonist and analyze what actions revealed each trait to you (what did the character do that illustrated that trait for you).

- Analyze the protagonist's greatest desire and worst fear, and provide examples for your claims.
- How does the outside world view the protagonist, especially in terms of any distinctive character trait that he or she has? Provide a specific example to support your claim.
- Name three key actions of the protagonist and analyze the impact that each has on the protagonist's journey.
- How is the protagonist changed/transformed by what happens in the story? Provide a specific example to support your claim.
- Name the antagonist and provide at least three specific examples to support your claim.
- Name five traits of the antagonist and what actions revealed each trait to you.
- Name three characteristics of generational, gender, ethnic, and/or class conflict and analyze what scene in the play or film illustrated this conflict for you.
- Name three aspects of the play or film that you feel represent a certain Asian or Asian American culture, and provide reasons why (such as geography, customs, foods, etc.).

What is the "Mid-term Examination"?

This will be an essay exam that includes questions drawn from readings and screenings covered as of the date of the mid-term. You will need a Blue Book for this exam; they are available in the USC Bookstore.

What is the "Final Examination"?

The final examination will be an essay exam that you will complete at home and submit electronically on December 17 between 11 am and 1 pm PST (1100-1300 hours); this date/time is designated by the University and cannot be changed. The final exam will not be comprehensive. It will focus on all plays and film excerpts read or seen after the mid-term examination. Please note that you must submit between the designated hours, not before or after.

What is the "Making Art" project?

The University requires that the course include a "making art" aspect. This means each student is required to create art that is appropriate to the course. In the case of this course, each student will prepare a short (ten minutes or less) play or film on the subject matter as noted here: "Making Art" – writing a short scene about (1) an Asian immigrant arriving in the U.S. and his or her first encounter with a US citizen outside of the airport, (2) an Asian or Asian American individual in a situation of conflict with a non-Asian American individual. These will be presented orally in class. Grading will be on representation of culture in the writing, quality of effort, presentation, and length.

Extra Credit Opportunities

You may complete one (1) Extra Credit Opportunity. Attend a performance of a play written by an Asian or Asian American playwright that is about an Asian or Asian American experience. Include your ticket stub and a program when you submit this Extra Credit.

Grading Breakdown

With regards to grading, grades are earned, not given. In this course, students will earn letter grades based upon the USC grade rubric:

96-100%=A	88-90%=B+	81-84%=B-	75-77%= C	67-70%=D+	
95-91%=A-	85-87%=B	78-80%=C+	71-74%= C-	66-64%=D	61-63%=D-

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

Assignment Submission Policy

- Weekly Discussion input is based on in-class engagement. There is nothing to submit; your grade will be based on your two questions or comments that are orally presented in class. The two critical elements are having the questions/comments prepared and the integrity of their substance (in other words, please no superficial questions/comments).
- Analytical Essays are due in hard copy in class on the designated dates below.
- The mid-term examination occurs in class on the date designated below.
- The "making art" projects are orally presented in class on the dates designated below.

- The final examination is a take-home exam that students will submit electronically as noted below. Please note that final examinations are required by USC, and you, as a USC student, are required to participate on the day and at the times that USC mandates.

Additional Policies

- Late assignments will not be accepted.
- You are expected to attend all classes except in the case of doctor-documented illness, religious reasons related to a religion you practice, or family crisis.
- Please do not be late; tardiness = half credit.
- Please do not use computers or mobile/cell telephones in class or you will incur a weekly grade of "0," representing lack of attention and participation.
- The final exam is required. Its date and time are determined by the University and cannot be changed. *Please reserve that time on your calendars now.* Our class will meet electronically via your submissions of the take-home exam on December 17.

Course Schedule: A Weekly Breakdown

Narrative Listings:

August 27

Review of syllabus and course overview; Q&A. Shared cultural and dramatic vocabulary. What shared vocabulary can we use? What do we mean by "Asian" or "Asian American"? How shall we use the word "culture"? What is a protagonist, antagonist, point of attack? What is conflict? What are traits or characteristics? What does the climax of a story mean? What is meant by the protagonist's journey? What is meant by "transformation of the protagonist"? How are plays and films alike and not alike? How can they contribute to an understanding of culture; how do they connect with the sociopolitical histories and actualities within those cultures? Who are playwrights and filmmakers, directors, dramaturges, stage managers, and designers of Asian descent in the U.S.? What are your favorite plays and films that have Asian or Asian American writers and stories? For 8/29, read *The Wicked*.

August 29

Begin analytical discussion of *The Wicked*: characters, environment, cultural characteristics.

September 3

Continue analytical discussion of *The Wicked* including story development, transformation of protagonist, and how the play contributes to cultural consciousness. Skype question-and-answer session with playwright Lisa Dring. For 9/5, read *Bloodletting*.

September 5

Begin analytical discussion of *Bloodletting*: characters, environment, cultural characteristics. Discuss best practices in analyzing the play. Prepare Analytical Essay #1 for submission on 9/10.

September 10

Submit Analytical Essay #1 to the instructor. Skype or in-person question-and-answer session with playwright Boni B. Alvarez of *Bloodletting*.

September 12

Partial screening of the film *Chan Is Missing*. Discussion of character development and how the film contributes to cultural consciousness.

[September 15 – Sunday – a possible field trip to East West Players – TBD]

September 17

Partial screening of the film *Living on Tokyo Time*. Discussion of character development and how the film contributes to cultural consciousness.

September 19

Partial screenings of the films *Cyclo*, *The Scent of Green Papaya*, and *Eat Drink Man Woman*. Discussion of character development and how the films contribute to cultural consciousness. Read *Criers for Hire* and *Mosque Alert* for 9/24-10/1.

September 24

Continued reading of *Criers for Hire* and *Mosque Alert* for 9/24-10/1.

September 26

Discussion of *Criers for Hire* and *Mosque Alert*. For 10/1, complete Analytical Essay #2 on *Criers for Hire* or *Mosque Alert*; and read *So the Arrow Flies*.

October 1

Submit your Analytical Essay #2 to instructor. Guest artist: Esther Chae, playwright of *So the Arrow Flies*, presentation and interactive question-and-answer.

October 3

Guest artist: Jamil Khoury via Skype, playwright of *Mosque Alert*, presentation and interactive question-and-answer.

October 8

Partial screenings of the films *A Separation* and *Farewell My Concubine*. Discussion of character development and how the films contribute to cultural consciousness

October 10

Continued discussion of the films *A Separation* and *Farewell My Concubine*. Partial screening of the film *Alien Citizen*. Discussion of character development and how the film contributes to cultural consciousness. Skype question-and-answer session with playwright Elizabeth Liang.

October 15

Review for mid-term examination.

Fall Recess – October 17 and 18, 2019**October 17**

No class. Fall recess.

October 22

Mid-term examination. In class. Blue book required. Please write legibly; the instructor must be able to read your exam in order to grade it.

October 24

Partial screening of the film *Hafu*. Discussion of character development and how the film contributes to cultural consciousness. For 10/29, complete Analytical Essay #3 and read *And the Soul Shall Dance*.

October 29

Submit Analytical Essay #3 to the instructor. Discussion of *And the Soul Shall Dance*: characters, environment, cultural characteristics, story development, transformation of protagonist, and how the play contributes to cultural consciousness. For 11/5, read *Tea*.

October 31

Guest artist: Jon Lawrence Rivera, Artistic Director of Playwrights' Arena theatre. His perspectives on how plays contribute to cultural consciousness.

November 5

Discussion of *Tea*: characters, environment, cultural characteristics, story development, transformation of protagonist, and how the play contributes to cultural consciousness.

November 7

Guest artist: Abraham Ferrer, Visual Communications, regarding Asian American film. Discussion of the history of Asian American filmmaking and what VC does to encourage that.

November 12

Guest artist: Koji Steven Sakai, Chopso, about Asian and Asian American film and Chopso's role in that industry.

November 14

Oral presentations: "Making Art."

Student #1: _____ Student #2: _____

Student #3: _____ Student #4: _____

November 19

Oral presentations: "Making Art."

Student #1: _____ Student #2: _____

Student #3: _____ Student #4: _____

November 21

Oral presentations: "Making Art."

Student #1: _____ Student #2: _____

Student #3: _____ Student #4: _____

November 26

Oral presentations: "Making Art."

Student #1: _____ Student #2: _____

Student #3: _____ Student #4: _____

Thanksgiving Break: November 28-December 1, 2019**December 3**

Oral presentations: "Making Art."

Student #1: _____ Student #2: _____

Student #3: _____ Student #4: _____

December 5

Last day of class. Guest artist day. Skype talks with artists and industry professionals including interactive question-and-answer session. (Guest speakers; Tim Dang, Artistic Director Emeritus of East West Players (was its Artistic Director for 20 years) and Snehal Desai, current Artistic Director, on Asian American theatre.. Stephen Gong, Center for Asian American Media)

December 17

Final Examination due electronically @ greentea@usc.edu. Please submit between 11:00 am and 1:00 pm (1300), not before or after that time.

This chart of assignments and deliverables is included to help you stay organized.

Charted Listings:

	Topics/Daily Activities	Readings and Homework	Deliverables/ What is due that day?
Week 1 August 27 & 29	<p>August 27: Review of syllabus and course overview; Q&A. Shared cultural and dramatic vocabulary. What shared vocabulary can we use? What do we mean by "Asian" or "Asian American"? How shall we use the word "culture"? What is a protagonist, antagonist, point of attack? What is conflict? What are traits or characteristics? What does the climax of a story mean? What is meant by the protagonist's journey? What is meant by "transformation of the protagonist"? How are plays and films alike and not alike? How can they contribute to an understanding of culture; how do they connect with the sociopolitical histories and actualities within those cultures? Who are playwrights and filmmakers, directors, dramaturges, stage managers, and designers of Asian descent in the U.S.? What are your favorite plays and films that have Asian or Asian American writers and stories?</p> <p>August 29: Begin analytical discussion of <i>The Wicked</i>: characters, environment, cultural characteristics.</p>	For 8/29, read <i>The Wicked</i> .	For 8/29: Deliverable: 2 questions/comments for weekly discussion input.

<p>Week 2 Sept. 3 & 5</p>	<p>September 3 Continue analytical discussion of <i>The Wicked</i> including story development, transformation of protagonist, and how the play contributes to cultural consciousness. Skype question-and-answer session with playwright Lisa Dring.</p> <p>September 5 Begin analytical discussion of <i>Bloodletting</i>: characters, environment, cultural characteristics. Discuss best practices in analyzing the play.</p>	<p>For 9/5, read <i>Bloodletting</i>.</p>	<p>Prepare Analytical Essay #1 for submission on 9/10.</p>
<p>Week 3 September 10 & 12</p>	<p>September 10 Submit Analytical Essay #1 to the instructor. Skype or in-person question-and-answer session with playwright Boni B. Alvarez of <i>Bloodletting</i>.</p> <p>September 12 Partial screening of the film <i>Chan Is Missing</i>. Discussion of character development and how the film contributes to cultural consciousness.</p>	<p>Develop Analytical Essay #1.</p>	<p>BOTH DAYS: Deliverable: 2 questions/comments for weekly discussion input. Whenever there is a film, your questions/comments will be part of a post-screening discussion.</p> <p>Deliverable: Analytical Essay #1 to the instructor on 9/10.</p>
<p>Week 4 September 17 & 19</p>	<p>September 17 Partial screening of the film <i>Living on Tokyo Time</i>. Discussion of character development and how the film contributes to cultural consciousness.</p> <p>September 19 Partial screenings of the films <i>Cyclo</i>, <i>The Scent of Green Papaya</i>, and <i>Eat Drink Man Woman</i>. Discussion of character development and how the films contribute to cultural consciousness.</p>	<p>Read <i>Criers for Hire</i>, <i>Mosque Alert</i>, and <i>So the Arrow Flies</i> for 9/24-10/1.</p>	<p>BOTH DAYS: Deliverable: 2 questions/comments for weekly discussion input.</p>

<p>Week 5 September 24 & 26</p>	<p>[September 15 – Sunday – a possible field trip to East West Players – TBD]</p> <p>September 24 Continued reading of <i>Criers for Hire</i> and <i>Mosque Alert</i> for 9/24-10/1.</p> <p>September 26 Discussion of <i>Criers for Hire</i> and <i>Mosque Alert</i>. For 10/1, complete Analytical Essay #2 on <i>Criers for Hire</i> or <i>Mosque Alert</i>; and read <i>So the Arrow Flies</i>.</p>	<p>[September 15 – Sunday – a possible field trip to East West Players – TBD]</p>	<p>For 10/1, complete Analytical Essay #2 on <i>Criers for Hire</i> or <i>Mosque Alert</i>. Read <i>So the Arrow Flies</i>.</p>
<p>Week 6 October 1 & 3</p>	<p>October 1 Submit your Analytical Essay #2 to instructor. Guest artist: Esther Chae, playwright of <i>So the Arrow Flies</i>, presentation and interactive question-and-answer.</p> <p>October 3 Guest artist: Jamil Khoury via Skype, playwright of <i>Mosque Alert</i>, presentation and interactive question-and-answer.</p>		<p>Deliverable: 2 questions/ comments for Weekly Discussion.</p> <p>Deliverable: Analytical Essay #2 to instructor.</p>
<p>Week 7 October 8 & 10</p>	<p>October 8 Partial screenings of the films <i>A Separation</i> and <i>Farewell My Concubine</i>. Discussion of character development and how the films contribute to cultural consciousness</p> <p>October 10 Continued discussion of the films <i>A Separation</i> and <i>Farewell My Concubine</i>. Partial screening of the film <i>Alien Citizen</i>. Discussion of character development and how the film contributes to cultural consciousness. Skype question-and-answer session with playwright Elizabeth Liang.</p>		<p>Deliverable: 2 questions/ comments for Weekly Discussion; be prepared to ask/make 2 questions/ comments for Weekly Discussion about the film.</p>

<p>Week 8 October 15 & 17</p>	<p>October 15 Review for mid-term examination.</p> <p>Fall Recess – October 17 and 18, 2019</p> <p>October 17 No class. Fall recess.</p>	<p>Study mid-term review notes.</p>	
<p>Week 9 October 22 & 24</p>	<p>October 22 Mid-term examination. In class. Blue book required. Please write legibly; the instructor must be able to read your exam in order to grade it.</p> <p>October 24 Partial screening of the film <i>Hafu</i>. Discussion of character development and how the film contributes to cultural consciousness. For 10/29, complete Analytical Essay #3. Read <i>And the Soul Shall Dance</i>.</p>	<p>Complete Analytical Essay #3 and read <i>And the Soul Shall Dance</i>.</p>	<p>Deliverable: Mid-term exam on 10/22 and, for 10/24, be prepared to ask/make 2 questions/comments for Weekly Discussion about the film.</p>
<p>Week 10 October 29 & 31</p>	<p>October 29 Submit Analytical Essay #3 to the instructor. Discussion of <i>And the Soul Shall Dance</i>: characters, environment, cultural characteristics, story development, transformation of protagonist, and how the play contributes to cultural consciousness. For 11/5, read <i>Tea</i>.</p> <p>October 31 Guest artist: Jon Lawrence Rivera, Artistic Director of Playwrights' Arena theatre. His perspectives on how plays contribute to cultural consciousness.</p>	<p>Read <i>Tea</i>.</p>	<p>Deliverable: 2 questions/comments for Weekly Discussion and for Guest Artist.</p> <p>Submit Analytical Essay #3 to instructor.</p>

<p>Week 11 November 5 & November 7</p>	<p>November 5 Discussion of <i>Tea</i>: characters, environment, cultural characteristics, story development, transformation of protagonist, and how the play contributes to cultural consciousness.</p> <p>November 7 Guest artist: Abraham Ferrer, Visual Communications, regarding Asian American film. Discussion of the history of Asian American filmmaking and what VC does to encourage that.</p>	<p>Work on your "Making Art" presentations.</p>	<p>Deliverable: 2 questions/ comments for Weekly Discussion and for Guest Artist.</p>
<p>Week 12 November 12 & 14</p>	<p>November 12 Guest artist: Koji Steven Sakai, Chopso, about Asian and Asian American film and Chopso's role in that industry.</p> <p>November 14: "Making Art" presentations.</p>	<p>Prepare your "Making Art" presentations; be ready to present.</p>	<p>Deliverable: "Making Art" presentations.</p> <p>Deliverable: Questions/comments for Guest Artist (2).</p>
<p>Week 13 November 19 & 21</p>	<p>"Making Art" presentations.</p>	<p>Prepare your "Making Art" presentations; be ready to present.</p>	<p>Deliverable: "Making Art" presentations.</p>
<p>Week 14 November 26</p> <p>(No class on November 23, due to University Holiday)</p>	<p>"Making Art" presentations.</p> <p>Thanksgiving Break: November 27-December 1</p>	<p>Prepare your "Making Art" presentations; be ready to present.</p>	<p>Deliverable: "Making Art" presentations.</p>

Week 15 December 3 & 5	December 3: "Making Art" presentations. December 5 Guest artist day. Skype talks with artists and industry professionals including interactive question-and-answer session. (Potential guest speakers: Tim Dang, Artistic Director Emeritus of East West Players (was its Artistic Director for 20 years) and Snehal Desai, current Artistic Director, on Asian American theatre; Stephen Gong, Center for Asian American Media)	Prepare for your final examination; be ready to present.	Deliverable: 2 questions/comments for guests.
December 17 at 11 am-1 pm. FINAL EXAM	Take-home examination. Submit electronically on December 17, 2019, between 11 am and 1 pm (1100-1300 hours)		Deliverable: Final Examination must be sent via email to greentea@usc.edu on December 17, 2019, between 11 am and 1 pm (1100-1300 hours)

***ADDITIONAL POLICIES**

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statements on Academic Conduct and Support Systems

Academic Conduct: Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. 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>.

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP

and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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. See the university's site on Campus Safety and Emergency Preparedness.

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

Student Support and Advocacy – (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