

**GESM 111g: Seminar in the Arts
The Theatre Scene**

Units: 4

Fall 2019

Mondays and Wednesdays 2:00 – 3:50 pm

Location: Kaufman Dance Center Room 241

Section 35306D

Instructor: Els Collins

Office: SCD M201

Office Hours: by appointment Thurs., Fri. 2-4PM

Contact Info: ecollins@usc.edu Emails will be responded to within 48 hours

Course Description

This course serves as an in depth exploration of the process of presenting a play, from the first reading through to the physical embodiment of a production in a theatre and is worthwhile for anyone with even a passing interest in theatre. The Theatre mirrors our humanity and asks us to question the status quo.

For theatre artists and professionals, the play – as written – is the starting point for a journey of research, exploration, and imagination. Before the first day of rehearsal, the director spends several months – if not longer – working with her dramaturg and designers in researching various aspects of the play as well as reading it multiple times. The research would include: the historical period in which the play was written – its politics, customs, and mores; the performance history or tradition of the play; the life of and other works by the author; and critical essays on the play or playwright. This research and re-reading eventually leads the director to her concept of the play – an aesthetic, philosophical, and visual realization of the play that is unique to that director working in concert with her artistic team of designers.

The director brings this concept to the first rehearsal and begins the process of sharing the research to her primary collaborators – the actors. Before and during rehearsal, the designers and actors themselves do their own research, which is not dissimilar to the director's but is more individually based on their priorities of characterization (actors) or visual rendering (designers.) Pre-production research is different for a new play or for a play which does not result from a traditional script, i.e. a devised work, which might evolve from movement-based language or political framework. There, the director works with the playwright or choreographer, and cast to explore the writer's intentions in the play, questioning scenes and characters as well as reading and rereading the text and any material that inspired or is pertinent to the play.

Learning Objectives

1. **Analysis:** Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
2. **Making:** Expand the student's knowledge about the creative process, as exemplified by specific works studied, and, in many cases, by the student's making creative work.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. **Engagement:** Increase the student's understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment.

Prerequisite(s): N/A

Co-Requisite(s): N/A

Concurrent Enrollment: N/A

Recommended Preparation: N/A

Course Notes: This class requires viewing of plays outside of class time for discussion in class.

Required Readings and Play Performance Dates

All in bookstore unless otherwise indicated

Men on Boats by Jaclyn Backhaus (BA Only) 10/03-06/2019

Amsterdam by Maya Arad Yasur (BA Only) 10/10-13 & 10/19-20-2019

The Cider House Rules: Part I: Here in St. Cloud's by Peter Parnell (Open Cast) 10/31,

The Cider House Rules: PART II: In Other Parts of the World by Peter Parnell (Open Cast) 11/1,

Sell/Buy/Date by Sarah Jones (Visions and Voices) 09/26

Trouble in Mind by Alice Childress (BA Only) 10/31-11/03 link on Blackboard

Mad Forest by Caryl Churchill (BFA Seniors) 11/14-17 & 11/21-24

Backwards and Forwards: A Technical Manual for Reading Plays by David Ball

Introduction to Play Analysis by Cal Pritner and Scott Walters

Notes on Directing: 130 Lesson in Leadership from the Director's Chair by Frank Hauser and Russell Reich

Description and Assessment of Assignments

There will be discussions based on the reading of the plays, the main texts, and articles on ARES and Blackboard. It will be important to come prepared with having read the material prior to the class in which it will be discussed. In addition, there will be many written assignments for which you will be supplied a rubric. All written work will be submitted via TurnItIn and will be marked down if not submitted via that means. There will also be two creative projects which may be turned in in class.

THE WORLD OF THE PLAY 10%

1 PAGE

Objective: These are to help you explore creative ways for developing your analytical skills and conceptualizing the world of the play.

- **Due on Wednesday, 9/11/19** Imagining yourself to be one of the characters on the exploratory boat trip down the Colorado River, write a one page letter detailing the events of one day of the trip, from pre-sun up, to post-sun down. The actual format of this period object/letter is also important.
- **Due on Wednesday, 11/13/19**, Prepare a collage revealing the play's Where and When: it's period in history, as revealed by fashion, architecture and economic and religious systems. (*Mad Forest*)

Objective: The response papers are designed for you to practice analytical writing and performance analysis after viewing five SDA productions.

Due Dates: **10/7/19** (*Men On Boats*), **10/14/19** (*Amsterdam*), **11/4/19** (*Trouble in Mind*), **11/11/19** (*The Cider House Rules: Parts 1 and 2*), **11/25/19** (*Mad Forest*)

Note: Tickets may be more limited for *Men on Boats*, *Amsterdam*, and *Trouble in Mind*, so buy your tickets early.

Students view five (5) productions this semester. For the five (5) productions, students will write an analytical paper. This is a close reading of the production and **no** additional sources are to be used.

For the five Performance Analyses, each student must write one paper on each of the five following elements:

- Stage/Lighting Design
- Director/Dramaturg choices
- Casting/Inclusivity vis-à-vis script requirements/accents or dialects
- Costuming/makeup
- Sound/music

Each response is due at the beginning of class on Monday after the production.

FIRST PAPER (STAGING DRAMATIC LITERATURE): 15% 3 PAGES

Objective: The first assignment will be for each student to select one of the first two plays and write an essay describing the Conflict Resolution Structure as described in *Introduction to Play Analysis* by Cal Prittner and Scott Walters. Define the major dramatic question posed by the play, supporting this by a definition of who the protagonist and opposing forces are, identifying the introductory incident, moment of engagement and climax and making sure that each of those elements support the major dramatic question. This paper can be about either *Men on Boats* or *Amsterdam*.

Due Date: 9/23/19

SECOND PAPER (READING THE TEXT AND PERFORMANCE): 15% 3 PAGES

Objective: This paper is designed for students to engage their skills in both reading dramatic literature and reading performance.

The second paper will require each student to select one of the plays they have seen and analyze the difference between how the student imagined the play when they read it and the difference they observed in performance. Students must have a thesis statement and

use two (2) of the additional readings (handouts or from the books) in their paper to support their argument.

Due Date: 10/28/19

FINAL PROJECT 20%**5-6 PAGES**

Objective: The final project will demonstrate the student's critical and analytical understanding of the production cycle.

The final paper will require each student, utilizing the quote from Tennessee Williams' stage directions from *Cat on a Hot Tin Roof* (discussed in week 12), examine one of the five plays we have read during the semester and 1) Identify the Thundercloud of a common Crisis, 2) Discuss what is the mystery of character as it relates to the larger community, and 3) How is this play a "snare for truth of the Human experience." The paper should be in the form of an essay and may discuss as well as the play itself, the complete cycle of production from first design meetings through to performance.

Due Date: 12/13/19

PARTICIPATION 15%

Objective: Participation includes active listening, respect for the class and various opinions, and engaging with the material, students, guests, and professor. All of this is essential to learning. We will practice the following tenets for discussion:

- Listen actively and attentively.
- Listen respectfully, without interrupting.
- Comments that you make (asking for clarification, sharing critiques, expanding on a point, etc.) should reflect that you have paid attention to the speaker's comments.
- Listen carefully to what others are saying even when you disagree with what is being said.
- Respect each other's views.
- Challenge one another, but do so respectfully.
- Always use a respectful tone.
- Avoid inflammatory language.
- Avoid put downs (even humorous ones.)
- No name-calling or other character attacks.
- No interrupting or yelling.
- Do not interrupt when someone else is speaking.
- Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others. Others (e.g. facing and looking at the speaker, staying quiet, nodding) can show you are listening respectfully.

- Make eye contact with other students and refer to classmates by name.
- Let others speak. Once you are done speaking, let at least two other people talk before you speak again. Don't dominate the discussion.
- It's okay to be emotional about issues and to name those emotions.
- It's okay to ask a question that you think may be unsophisticated or uninformed.
- Don't worry about impressing people.
- Try not to silence yourself out of concern for what others will think about what you say.

Attendance during seminar is mandatory. Missing more than two classes and/or being late will impact your ability to be an active participant. There are many forms of meaningful participation, including insightful questions and active listening. If you tend to feel uncomfortable speaking in class, see me so we can work out a participation strategy. This course is largely discussion-based. It is up to you to come to class prepared to engage in lively conversation and respectful debate.

Please let me know in advance if there are circumstances that impair or impede your attendance or participation. You are responsible for obtaining notes, handouts, and important information that you may have missed due to absence or lateness. The class will be visited by members of the production teams, casts, and professors from USC's SDA. This is an opportunity for students to ask questions and engage with practitioners about the theatre-making process. Students are expected to engage with the guests and to prepare ahead of class with questions.

EXTRA CREDIT 2%

News from the Rialto-- share and article on theatre with the class – why you think it is interesting and relevant.

Grading Scale

Course final grades will be determined using the following scale

A	94-100
A-	90-93
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

Excellent means that clear understanding of the class material is coupled with original and creative insight; "good" means that the class material has been understood clearly; "average" means that the class material

has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the completion of work is coupled with poor understanding of class material.

When the mathematical GPA 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 excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.

Further Grading Notes:

1. Any work that does not fulfill the required assignment is an automatic F.
2. If you are not a native speaker of English and/or you are an international student, please make an appointment with me in the first two weeks of classes to determine whether language accommodations might be necessary.
3. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
4. I will be happy to discuss your work at any time, and I encourage you to visit office hours at least once during the semester.

Additional Policies

Unless otherwise noted, all written assignments should be in MLA8 format, double spaced in 12 point Times New Roman or Calibri fonts with one-inch margins on all sides

Grading Breakdown

Assignment	Points	% of Grade
Participation	150	15
Performance Analyses	250	25
The World of the Play	100	10
First Paper	150	15
Second Paper	150	15
Final Paper	200	20
TOTAL	1000	100

Assignment Rubrics

Rubrics for each paper will be broken down into components for Content and Creativity and for Style. Those components may be weighted differently for each type of paper. The precise rubric for each assignment will be listed on Blackboard with the specifics of each assignment.

Assignment Submission Policy

All papers will be turned in to Turnitin on Blackboard. Be sure to get a confirmation receipt in case of glitches. You may email a backup copy to me, but I will be looking at the time stamp on Blackboard. All assignments are due at the start of class on the day listed. No late work will be accepted.

Grading Timeline

All papers will be graded and available two weeks after the due date. You will have access to them, your grades, and my comments.

Additional Policies

All phones must be turned off and put away before class begins. Laptops may be used for the taking of notes with permission. Please speak to me or have a note sent to me from DSP.

Email communication. Please feel free to email me for any reason regarding the class, but allow 48 hours for a response. While email is a seemingly casual messaging medium, please maintain decorum in your communications.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework	Deliverables/ Due Dates
Week 1 , August 26 - 28	Intro to World of the Play	8/26 <i>Introduction to Play Analysis</i> (pp. vii – 86) Fuchs, Elinor. <i>E.F.'s Visit to a Small Planet</i> 8/28 <i>Men on Boats</i> by Jaclyn Backhaus (pp. 3-5) 8/28 <i>Intro to Play Analysis</i> (pp. 87 -129)	8/26 Class introductions. What is a play? How is it different from a book or a film? And Fuchs Essay – The World of the Play Class discussion on Level One: Conflict Resolution Structure and terms described: Protagonist, Opposing Forces, Climax, Major Dramatic Question, Introductory incident, Moment of Engagement 8/28 <i>Intro to Play Analysis</i> (pp. 87 - 129)
Week 2 - (Labor Day No class) September 4	Reading Dramatic Literature	9/4 READ <i>Men on Boats</i> by Jaclyn Backhaus (pp. 7-89)	NO CLASS ON 9/2 LABOR DAY Reading Due on 9/4 Be prepared to discuss Protagonist, Opposing Forces, Climax, Major Dramatic Question, Introductory incident, Moment of Engagement. End of Class – assign aspects of research to bring to class
Week 3 9/9 - 11	Given Circumstance	9/9 Quick Report: Who was John Wesley Powell? World of the Play Exercise due-9/11/19 Imagining yourself to be one of the characters on the exploratory boat trip down the Colorado River, write a one-page letter detailing the events of one day of the trip, from sun up to sun down.	9/9 Be prepared to discuss the Given Circumstances of <i>Men on Boats</i> , including Backstory, its period in history, social system affecting the characters and cultural norms shaping their attitudes towards race, class, gender, family, love and marriage, and language use via your research done(Quick Oral Report)

		<p>Here's a video to stimulate your creativity in what it might look like: https://vimeo.com/295437237</p>	<p>9/11 Guest: Professor Anita Dashiell-Sparks, director – form of the play; reasons for casting specifications; vision And Wendell Carmichael, costume designer</p>
<p>Week 4 September 16 - 18</p>	<p>Other Ways to Read Dramatic Literature</p>	<p>Ball, David W. Excerpts from <i>Backwards and Forwards: a Technical Manual for Reading Plays</i></p> <p>9/18 Twyla Tharp: <i>The Creative Habit: I Walk into a Room</i> (Ares)</p> <p>Do exercise at home, but bring in hard copy</p>	<p>9/16 Discussion of this technique vis à vis <i>Men on Boats</i></p> <p>9/18 Come prepared for a discussion of What is Creativity? Messy or Organized? In your area of study are you asked to be creative?</p> <p>9/18 Els: Lecture on Theatre Organization and creative roles on the Production side</p>
<p>Week 5 September 23- 25</p>	<p>Designing the World of the Play</p>	<p>FIRST PAPER DUE – 9/23/19</p> <p>READ Amsterdam by Maya Arud Yasur (at least twice before this class)</p> <p>Read this article: https://www.haaretz.com/israel-news/premium.MAGAZINE-an-israeli-playwright-s-complicated-relationship-with-holland-1.6445432</p>	<p>9/23 Be prepared to discuss Protagonist, Opposing Forces, Climax, Major Dramatic Question, Introductory incident, Moment of Engagement for <i>Amsterdam</i>. Also think about how to apply David Ball's approach. (This will be challenging!)</p> <p>9/25 Review research on Amsterdam in 1943 and 1944. As a group prepare questions for Director Lilach Dekel-Avneri</p>
<p>Week 6 September 30 - October 2</p>	<p>Staging Devised and Documentary Theatre</p>	<p>9/30 More on <i>Amsterdam</i> Discuss articles on dramaturgy and staging. How do you imagine the play could be staged</p> <p>Have read:</p> <p>Harring -Smith, Tori. "Dramaturging Non-realism," in Magda Romanska, <i>The Routledge Companion to Dramaturgy</i>. Routledge, 2016, pp. 408-13.</p> <p>Orr, Shelley. "The Bead Diagram: a Protean tool for script analysis," in <i>The Routledge Companion to Dramaturgy</i>, ed., Magda Romanska. Routledge, 2016, pp. 426- 430. Or maybe just explain method to class and have them come up with diagrams.</p> <p>Andy Smith, article in Caridad Svich book ARES</p> <p>Peter Brook, <i>There Are No Secrets</i> 99-113. ARES</p>	

		<p>Watch: Andy Smith and Tim Crouch <i>Commonwealth</i> –video on youtube. https://www.youtube.com/watch?v=R5u6-iNMjgg</p> <p>Attend <i>Men On Boats</i> – MCC 10/3-10/6</p>	<p>10/2 Lilach Dekel- Averno and lighting designer</p>
<p>Week 7 October 7-9</p>	<p>Royalties and Producing – Shaping a Season</p> <p>On Casting and Equity, Diversity, and Inclusion</p>	<p>FIRST PERFORMANCE REVIEW DUE – 10/07 (<i>MEN ON BOATS</i>)</p> <p>ON ROYALTIES AND IMPACT: Read these articles Mockingbird Royalties Issue- https://www.nytimes.com/2019/02/28/theater/scott-rudin-mockingbird-broadway.html Mockingbird Royalties Issue 2- Scott Rudin “redeems himself?” https://www.nytimes.com/2019/03/01/theater/scott-rudin-mockingbird-broadway.html Los Angeles Times – Article about Azusa Pacific University first local Sorkin production - https://www.latimes.com/entertainment/arts/theater/la-et-cm-aaron-sorkin-kill-mockingbird-west-coast-premiere-20190302-story.html Watch this video Associate Producer Video – Lindsey Allbaugh - https://www.youtube.com/watch?time_continue=178&v=5yLV9ktG2b8</p> <p>READ LA Stage Alliance Ovation Votor Handout (in BB)</p> <p>Attend <i>Amsterdam</i> – SCD 10/10 – 10/13</p>	<p>Reading and video due 10/7. Be prepared to discuss the Royalties issue.</p> <p>10/9 Discuss LA Stage Alliance Handout about Artistic Judgement of various creative aspects of a play.</p> <p>Guest on 10/9 – Artistic Director, Stephanie Shroyer</p>
<p>Week 8 October 14 October 16</p>	<p>Dramaturgy</p>	<p>SECOND PERFORMANCE REVIEW DUE 10/14/19 (<i>AMSTERDAM</i>)</p> <p>10/14 Read: <i>Trouble in Mind</i> by Alice Childress</p> <p>10/16 Read Milwaukee Repertory Theatre Study Guide for audiences and Students for <i>Trouble in Mind</i> and be prepared to to talk about the social history.</p>	<p>10/14 – – Be prepared to discuss the Given Circumstances of <i>Trouble in Mind</i>, including Backstory, its period in history, social system affecting the characters ad cultural norms shaping their attitudes towards race, class, gender, family, love and marriage, and language use via your research done(Quick Oral Report)</p>

		https://www.milwaukeeep.com/RepGlobal/archive/troubleinmind.pdf	
Week 9 October 21-23	More on <i>Trouble in Mind</i>	<p>Watch for 10/21: https://www.youtube.com/watch?v=hMVA44AgMM Arena Stage production</p> <p>https://www.youtube.com/watch?v=k7Yhq582ZHc more about Arena Stage</p> <p>https://www.youtube.com/watch?v=LQTEj2Jo85Y lead actress at Arena Stage talking about play</p> <p>https://www.youtube.com/watch?v=hMVA44AgMM Triad Stage</p> <p>https://www.youtube.com/watch?v=afWIRqPjnj4 Wirtz Performance Center, Northwestern U</p> <p>https://www.youtube.com/watch?v=lk7h_HFXkY Panel from the American Theatre Wing talking about directors, playwrights, casting, and collaboration. Includes Alice Childress and one of her directors, Walter Dallas. A long piece. Definitely watch all of Childress and Dallas's sections, but there are other interesting sections on how theatre collaborations work.</p> <p>https://www.youtube.com/watch?v=a6XO8Fj12Q Alice Childress reading from <i>Wedding Band</i></p>	<p>10/21 – Videos of <i>Trouble in Mind</i></p> <p>10/23 Guest: Wren Brown, Artistic Director, Ebony Rep Theatre</p>
Week 10 October 28 October 30	Dramaturgy about <i>Cider House Rules</i> and adaptation	<p>SECOND PAPER DUE 10-28-19</p> <p>READ: <i>The Cider House Rules</i>, Part 1: <i>Here at St. Cloud's</i> (pp. 3 – 90) and Attend <i>Trouble in Mind</i> – MCC 10/31-11/3</p>	<p>Final Project Due 12/13/19</p> <p>10/28 Be prepared to discuss Protagonist, Opposing Forces, Climax, Major Dramatic Question, Introductory incident, Moment of Engagement.</p> <p>10/30 How to research adaptation – how actors played big role.</p>
Week 11 November 4 November 6		<p>THIRD PERFORMANCE REVIEW DUE 11/4/19 Trouble in Mind</p> <p>11/4 Read <i>Cider House Rules</i> Part 2: <i>In Other Parts of the World</i> And Program from Mark Taper Forum on <i>Cider House Rules</i> https://isuu.com/centertheatregroup/docs/6_the_cider_rules</p> <p>Attend <i>The Cider House Rules</i> (Parts 1 and 2 – two different nights) 10/31-11/3</p>	<p>11/4 Be prepared to discuss the Given Circumstances <i>Cider House Rules</i>, Parts 1 2, including Backstory, its period in history, social system affecting the characters ad cultural norms shaping their attitudes towards race, class, gender, family, love and marriage, and language use via your research done(Quick Oral Report)</p> <p>Prepare Questions for Scott Faris</p>

			<p>11/6 – Guest: Scott Faris, Director of <i>The Cider House Rules</i></p> <p>With some of his designers: Jenny Guthrie (set) and Mia Glenn-Schuster (sound)</p>
<p>Week 12 November 11 November 13</p>		<p>Tennessee Williams quote you mention regarding final project? Might mean reading <i>Cat on A Hot Tin Roof</i></p> <p>11/13 Read: <i>Mad Forest</i> by Caryl Churchill</p>	<p>11/11/19 Visit with Playwrighting Professor Oliver Mayer</p> <p>11/13/19 TBD</p>
<p>Week 13 November 18 November 20</p>		<p>FOURTH PERFORMANCE REVIEW DUE 11/18/19 on <i>The Cider House Rules</i> pts 1 and 2)</p> <p>Attend <i>Mad Forest</i> – SCD 11/21-11/24</p>	<p>11/18 Be prepared to discuss Protagonist, Opposing Forces, Climax, Major Dramatic Question, Introductory incident, Moment of Engagement for <i>Mad Forest</i>.</p> <p>11/20 Group Research 1996 Romania – share with class both classes</p>
<p>Week 14 November 25</p>		<p>FIFTH PERFORMANCE REVIEW Due 12/2/19 on <i>Mad Forest</i></p> <p>Discuss <i>Mad Forest</i> Begin to summarize what they have learned from the guests</p>	<p>No class November 27 Happy Thanksgiving!</p>
<p>Week 15 December 2</p>		<p>Semester Review Course Evaluations</p> <p>Apply bead diagram tool to scene <i>from Mad Forest</i></p>	
<p>FINAL</p>		<p>Final Project Due 12/13/19 Twyla Tharp exercise? <i>The Creative Habit</i> give back exercises and ask them if or how they've changed</p>	<p>Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at classes.usc.edu.</p>

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.

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” 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