



USC University of Southern California

GESM 111g: Seminar in the Arts Theatre Scene Section 35298

Units: 4

Fall 2020—T,TH—Time: 2:00-3:50PM

Location: Zoom (Links can be found in BB under tools - ProZoom Tool)

Instructor: Els Collins

Office: Zoom Link

Office Hours: Fridays, 2-4 by Appointment

Contact Info: ecollins@usc.edu 213-948-6782

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 or production experiences outside of class time for discussion in class and fulfillment of written assignments.

Communication (Out of Class):

- Please always include **GESM 111G** in the subject line of any email correspondence.

Technological Proficiency and Hardware/Software Required

Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know in the chat.

USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Required Materials

Acquire from the USC Bookstore, or a small local bookstore near you

The Art of Theatre, 4th Edition, by William Missouri Downs, Lou Anne Wright and Erik Ramsey

The White Plague, by Karel Capek, translated by Peter Majer and Cathy Porter

Introduction to Play Analysis by Cal Pritner and Scott Walters
Angels in America: Millennium Approaches by Tony Kushner
Angels in America: Perestroika by Tony Kushner
Pipeline, by Dominique Morisseau (Available through ARES)
The Creative Habit by Twyla Tharp (Excerpts available in ARES)
Backwards and Forwards: A Technical Manual for Reading Plays by David Ball
(Excerpts available in ARES)

Required Viewing:

1. *And So We Come Forth*, by Richard Nelson
https://www.youtube.com/watch?v=kY2p-CDNnYM&feature=emb_err_woyt
2. *Angels in America, Nichols, Mike*, c2004 HBO Film - (Must download the Swank App)
<https://digitalcampus-swankmp-net.libproxy2.usc.edu/usc281266/play/8F83B350FAC216AB>
3. *TEAM VOTING* - Participation in Production Culmination for THTR 397/497 Collaboration project around Voting Rights - details to follow. Dates Oct. 2-4, 2020
4. *White Plague*, by Karel Capek (attendance at Production Culmination for THTR 397/497 Team Collaboration project for COVID/WHITE PLAGUE/HIGHWAY HYPNOSIS) - details to follow. Dates Oct. 30-31 or Nov. 6-7

Your Choice between:

5. *Pipeline*, by Dominique Morisseau (BroadwayHD.Com- through ARES)
6. *Hamilton*, book, music and lyrics by Lin-Manuel Miranda, Disney + (this will require a subscription to the service. Recommended one-month subscription costing \$7.99)

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 Tuesday, October 6, 2020** Prepare your idea of an appealing sticker design for voters to wear based on what you learned from the Team Voting Project. Keep in mind that most voting in California will be done by mail. What do voters who may not have voted yet need to see from your button to encourage them to vote.
- **Due on Tuesday, November 3, 2020** Design a collaborative and Creative solution to the problem we will identify during the semester. We will work on this project together in class on Nov.3rd.

PERFORMANCE ANALYSES 25%**2 PAGES EACH**

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

Due Dates: **9/1/20** (*And So We Come Forth*), **9/15/20** (*Angels in America: Millennium Approaches*), **10/6/19** (*TEAM VOTING Production Experience*), **10/20/20** (*Pipeline or Hamilton*), **11/3/20** (*COVID/WHITE PLAGUE/HIGHWAY HYPNOSIS Production Experience*)

Note: Due to the lack of physical productions to attend this fall, we will be viewing all of the plays we analyze **online**. Some of the things we see will be video captures of live theatre. Others will be films of plays that originated on stage. Still another category will be observation of student production/design collaborations unique to SDA in the COVID period.

Students view five (5) productions this semester. After watching each of the five (5) productions, students will write an analytical paper. These last four analysis papers are close examinations of the production and articulation of how the design elements contributed to the unity of the Director's vision. **No** additional sources outside the text of the play and your visual analysis are to be used.

For the four Design Analyses, each student must write one paper on each of the four following elements:

- Stage/Lighting Design
- Director/Dramaturg choices
- Costuming/makeup
- Sound/music

These papers will be due at 2:00PM on the dates listed above. Rubrics will be provided in BB and discussed in class.

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 *And So We Come Forth* or *Angels in America*.

Due Date: 9/10/20 – Rubric will be provided in BB and discussed in class

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. Plays may include *And So We Come Forth*, *Angels in America* (Film), *Pipeline*

Due Date: 10/29/20 – Rubric will be provided in BB and discussed in class

FINAL PROJECT 20%

5 PAGES

Objective: The final project will demonstrate the student's critical and analytical understanding of the ability to interpret one of this semester's plays thematic relevance to contemporary society .

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 11), to examine one of the five plays we have read during the semester and:

- 1) Identify the Thundercloud of a common Crisis in the play you've selected
- 2) Discuss what is the mystery of character as it relates to the larger community
- 3) How is this play a "snare for truth of the Human experience"
- 4) Think about these questions in a larger sense outside the one play's structure to tie it back to other issues in the theatre we've discussed over the semester

The paper should be in the form of an essay. Students may reflect on the cycle of production from first design meetings through to performance as well or any of the outside readings we have used to supplement the course.

A strong thesis statement is important, as are the three citations of text and as many specific details pertaining to the enumerated questions as possible. Please use [MLA Formatting](#) for the paper. The paper will be due on 11/17/20 by 2:00PM, which is the time for our Final. Turning in this paper will be the final. An optional Zoom meeting is listed at this time in the ProZoom Links tab for the Class.

Due Date: 11/17/20 by 2:00PM via Turnitin in BB. Rubric is visible in BB.

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.

The class will be visited by guests appropriate to our topic. They may be students or professors or theatre practitioners. 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 just as in our other discussions.

EXTRA CREDIT – 2 pts.

Attend Visions and Voices Online performance by Kristina Wong on 10/22/20.

https://visionsandvoices.usc.edu/eventdetails/?event_id=33732516466171&s_type=&s_genre=

You will need to make a reservation to watch this free performance. RSVPs open on 9/17/20.

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

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. 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 or class attendance due to location accommodations might be necessary.
2. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
3. I will be happy to discuss your work at any time, and I encourage you to visit office hours (Fridays 2PM PT to 4PM PT by appointment) 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

Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)

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 via 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.

Technology in the classroom

All phones should be turned off and put away before class begins. Laptops may be used for the taking of notes. If other accommodations are required, 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.

Attendance

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. If your geographic location for attending class is an issue, there will be possibilities for asynchronous assignments to offset missed classroom discussions.

Zoom etiquette (During Class):

- Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know via email before class or in the chat.
- If you have technical issues either with Blackboard or Zoom, here is the place to go for help: USC offers 24/7 assistance.
 - [Technical Blackboard and Zoom Assistance](#)
- Please keep your camera on when in class.
- Please mute your microphone while in the synchronous class when not speaking.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone and identify a moderator to manage respectful communication.
- Please present yourself professionally, i.e. dressed properly, sitting up and not eating in class.

Synchronous session recording notice

All synchronous sessions will be recorded and provided to all students asynchronously.

Sharing of course materials outside of the learning environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been

displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. During the last class there will be an end-of-semester evaluation, the intent of which is to provide feedback on your learning experience. In addition, a mid-semester evaluation will be conducted for early course correction.

Course Schedule: A Weekly Breakdown (see next page)

	Topics/Daily Activities	Readings and Homework	Assignment Dates
Week 1 8/18-8/20	Course Introduction/ Reading our first play	8/18 The Art of Theatre pp. 1-21 and Elinor Fuchs – World of the Play essay (ARES) 8/18 Watch the brief video about the Harkness Method in BB Week 1 Module 8/20 Richard Nelson's play, "And So We Come Forth" (entire play, pp. 1-48) Script PDF is in BB. For 8/20, watch the video interview between Jay O. Sanders and Richard Nelson in the BB Week 1 Module	Reading is always due prior to the class where it's listed. Watch "And So We Come Forth" here prior to 8/25. This is time sensitive.
Week 2 8/25-8/27	Theatre, Art, Entertainment and the World of the Play	Reading for 8/25: Introduction to Play Analysis pp. xii-64 The Art of Theatre: pp. 109-126 (Playwright) Reading for 8/27: Introduction to Play Analysis pp. 65-129 For 8/27 Watch the video about what a Producer does in BB Week 2	Discuss Organization of Theatre and Tools for analyzing plays. Prepare questions at the end of class on 8/27 to ask Guest on 9/1.
Week 3 9/1-9/3	Who is the Director and what do they do? Introducing The White Plague	9/1 - The White Plague by Karel Capek - pp. 261-327	First Analysis Paper due 9/1 by 2:00PM Possible Guest on 9/1: TBD

		<p>9/3- Chapter 8 The Art of the Theatre - The Art of Directing, pp. 148-168.</p> <p>9/3- Notes on Directing (Casting): Available in ARES</p> <p>9/3 Watch the Artaud Plague is Theatre Video in BB prior to writing your discussion post</p>	<p>9/3 – Post two paragraphs on the discussion board about why The White Plague is pertinent now.</p>
<p>Week 4 9/8-9/10</p>	<p>Production Stage Management and Angels in America</p>	<p>9/8: Angels in America: Millennium Approaches, Introduction, pp. vii-xi and pp. 1-47 (Act One)</p> <p>Watch the videos about Stage Managers in BB prior to class on 9/8</p> <p>9/10: Angels in America pp. 49-125</p> <p>Watch Angels in America – link in Week 4 Module in BB. It is about 2 hours long.</p>	<p>Staging Dramatic Literature Paper is due 9/10 2:00PM</p> <p>Read the statement by We See You White American Theatre and come prepared to discuss it.</p> <p>Discuss feedback on first Paper.</p> <p>9/10: Guest (Mary K Klinger)TBC</p>
<p>Week 5 9/15-9/17</p>	<p>The Creative Team and Creativity in General</p>	<p>9/15-The Art of The Theatre (Chapter 9): The Art of Design, pp. 169-193</p> <p>9/15 The Creative Habit (by Twyla Tharp) - Chapter available in ARES - I walk into a Room</p> <p>9/17: The Art of the Theatre (Chapter 10): A Creative Life</p> <p>9/17 The Creative Habit (by Twyla Tharp) - Two more chapters all in ARES - Rituals of Preparation, Accidents will Happen</p>	<p>Lecture on the Design process Guests: TBC</p> <p>9/17/20 Make a reservation to attend Kristy Wong’s Visions and Voices event on 10/20: https://visionsandvoices.usc.edu/eventdetails/?event_id=33732516466171</p>
<p>Week 6 9/22-9/24</p>	<p>Theatrical Conventions and Directorial Visions</p>	<p>9/22 Anne Bogart: Excerpts from A Director Prepares (ARES)</p>	<p>Design Analysis Paper on Angels in America is due 9/22 2:00PM</p>

		Watch the PowerPoint about Theatrical Conventions in BB Week 6 9/24	9/24 Guest Director -Andi Chapman – Discuss the Directorial Process for her
Week 7 9/29-10/1	The Voting Project	9/29 Read the articles about Voter Suppression in BB Week 7 Module. Listen to The Daily Podcast about John Lewis in BB Week 7 10/1 Watch Black Theatre United Panel about the Census in BB Week 7	
Week 8 10/8-10/10	The Musical	10/6: The Art of the Theatre: The Musical, pp. 209-226 10/8: Hamilton Libretto: (ARES) read the first four chapters. Watch the videos about Hamilton and Mamma Mia in Week 8 BB	10/6 Guests from Team Voting – Sabra Williams and Karlie Teruya
Week 9 10/13-10/15	Dematerialized Theatre	Andy Smith Article Watch the PowerPoint about Conceptual Art and Watch Tim Crouch Surprise Theatre in Week 9 BB Read Essay by Katie Pearl in ARES	
Week 10 10/20-10/22	The Economy of Theatre	Read articles about funding and censorship in BB	Watch Visions and Voices Kristina Wong event on 10/22 for Extra Credit
Week 11 10/26-10/28	Flashback to the 50s – Cat on a Hot Tin Roof	10/26- Read Tennessee Williams’ Cat on a Hot Tin Roof (BB PDF) 10/28 Watch The video of the Whittier College production of Cat on a Hot Tin Roof (Link in BB)	10/26 In class we’ll look at this play through the lens of EF’s Visit to a Small Planet, and Intro to Play Analysis. Reading the Text and Performance Paper due 10/27/20 by 2:00PM via BB
Week 12 11/3-11/5	A Creative Life	The Art of the Theatre (Chapter 10): A Creative Life, pp. 194-208	World of the Play Creative Assignment Due 11/5/20 at 2:00PM - We will work on this in class on 11/3/20. Possible Guest 11/3/20
Week 13 11/10-11/12	Summarizing Our Journey and the Takeaways		Final Paper will be due on the date of our final, 11/17/20 at 2:00PM

FINAL	Final paper due 11/17/20		There will be an optional meeting on the last day
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Statement on Academic Conduct and Support Systems

*The current **Statement on Academic Conduct and Support Systems** is a required component of all USC syllabi and is updated yearly. Faculty should use the latest version of the Statement on Academic Conduct and Support Systems found in the [Curriculum Coordination Office's Syllabus Template](#). The Statement below is current as of August 2018*

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, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.