

THTR 365 62963R Playwriting 1

Fall 2020 Tuesday & Thursday 2 – 3:50 pm

Location: Zoom

Instructor: Paula Cizmar

Office: JEF 201, 950 W. Jefferson, Los Angeles 90089

Office Hours: Available: Wed Noon - 6;

Thurs 9 – 9:45 am; please note that office hours are by appointment only; please contact me via email or phone, at least 24 hours in advance, to set up a Zoom appointment.

Contact Info: cizmar@usc.edu; 323.376.1216 mobile

www.paulacizmar.com

ITHelp: USC Information Technology Services

<http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: shirke@usc.edu; 213.740.1288.

Course Description and Overview

Catalogue description: 365 Playwriting I (4, FaSp) Essential elements of playwriting through weekly assignments, students' initiative, occasional productions of scenes, and extensive classroom analysis.

THTR 365 – Playwriting 1 is an undergraduate workshop for anyone, whatever their field, who is interested in dramatic writing. In this course, students experience the creative process firsthand at both the intuitive and technical level while being guided through the writing of work for live theatre.

Mauve takes offense at my having said, "I am an artist"--which I do not take back, because the word of course included the meaning: always seeking without absolutely finding. It is just the converse of saying, "I know it, I have found it." As far as I know that word means: "I am seeking, I am striving, I am in it with all my heart. —Vincent Van Gogh

Learning Objectives

Playwriting 1 is designed to explore the art and craft of dramatic writing with a particular focus on *process* including: creative brainstorming, inspiration/research, developing characters, generating stories, intentional use of language, plus analysis and revision. Emphasis is placed on *empathy* and *metaphor* as each person strives to:

- create a portfolio of short plays;
- contribute to the collaborative project entitled The Deep Map Play;
- discover and evolve his/her own unique, artistic voice;
- develop a personalized creative process—including inspiration, exploring, drafting, revising;
- experiment with new modes of writing for theatre;
- experiment with new delivery systems for theatre in a time of coronavirus restrictions.

Prerequisites:

None.

Course Notes

Each week discussion and writing exercises will accompany a workshop session in which student writers present ideas/images/scenes/pages for exploration and critique as part of the process of writing, rewriting, expanding, and polishing.

Communication

For Fall 2020, the class will be delivered online using Zoom and Blackboard. Office hours will also be conducted via Zoom. But that doesn't mean we won't be communicating. It is always my intention to embrace these visionary goals:

- GOING GREEN
- CONNECTING
- TRANSFORMING

What does this mean?

GOING GREEN means that we will save on time, energy, and paper. You will turn in your work electronically on Blackboard, and we will share your scenes, brainstorming materials, revision plans, etc. via computer. Handouts and course materials will be paperless, available online via Blackboard.

CONNECTING means that we will make contact in several ways—with each other, with the creative community, with the world at large. We'll connect with each other to form a support network so that everyone feels secure taking artistic risks; plus we'll connect via text message and online to keep up to the minute on what's going on in class. Be sure to check your USC email daily; stay on top of changes to times and scheduling, reminders about projects and resources, etc. We'll also stay attuned to what's going on in American theatre, and we'll look at what's going on in the world—and explore how we can use art for growth and healing.

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

Technical Proficiency and Hardware/Software Required

It is necessary for each student to become adept in the use of Blackboard and Zoom. See the links below for information on how to use this technology.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

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.

Required Readings and Supplementary Materials

PASS OVER. Antoinette Nwandu.

INDECENT. Paula Vogel.

Plus: Other current unpublished plays/scenes that will be supplied as PDFs by instructor.

All published texts available via the USC Bookstore or online at Amazon. I will provide the unpublished plays in PDF form.

The School of Dramatic Arts' Dramatic Writing Program guidelines call for each playwriting student to read at least seven plays as part of the course and to be able to analyze the work critically. The plays listed under "Required Texts" plus the ones I'll recommend and/or provide can be used to fulfill this requirement. You are also encouraged to read additional contemporary plays from the Recommended Reading handout on Blackboard. The more you read, the more you will become aware of the diverse styles, voices, and structural forms open to you as a writer.

Description of Grading Criteria and Assessment of Assignments

Grading criteria: *The quality of work for the assigned components of the grade (inspiration board, reading and discussion segment, the ongoing writing segment, and the final project) is determined by the thoroughness of the effort, the continuing process, and the imagination displayed. (More information below under the description of the inspiration board, etc.) The evaluation criteria for determining the quality of work is described below in the detailed description of the projects.*

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Excellent: A (4) = 100-94; A- (3.7) = 93-90

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70

Poor: D+ = 69 – 66; D = 65-64; D = 63 - 60 (1.3) = 60s; F (0) = 59 and below

- "Excellent" indicates that the student couples clear understanding of the class material with original and creative insight; "Good" means that the student demonstrates a clear understanding of the material; "Average" indicates that the student demonstrates a general understanding of the material but with some gaps; "Poor" indicates that there are identifiable gaps in the student's understanding of the class material; "Failure" is the result of the student not having completed his or her assignments coupled with poor understanding of the material.

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

Grading Timeline

Please bear in mind that you earn your grade based on the timely completion of your work, plus the quality of your work. Late assignments are marked down due to missed deadline.

Assignments are accepted only within one week of due date. After that, they are considered a missed assignment, which counts as zero.

Grading Components

Your grade will be based on multiple components: a source/inspiration board (this is a presentation), a character bank and writing exercises, ongoing writing of your portfolio of short plays and revision of at least one of the plays, contribution to the group collaborative Deep Map project, completion of the reading assignments and presentations re: the readings, participation in class exercises and discussion, contributions to feedback on other students' works-in-progress, creation of a personalized process blog, and completion of your Final Project.

Grading Breakdown

Components of the overall grade are weighted as follows:

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| Inspiration Board | 10 percent |
| Character Bank/Monologues/In-class Exercises; Quizzes | 20 percent |
| Critical Analysis/Assigned Reading/Assigned Viewing | 10 percent |
| Contribution to the Deep Map collaborative project | 15 percent |
| Personalized Process Blog | 5 percent |
| Ongoing Research, Writing, Revision of short plays | 20 percent |
| Final Project (portfolio & collaborative project) + Final Exam | 20 percent |
| TOTAL | 100 percent |

The Inspiration Board is your starting point; it's a presentation of the things that move you; it can be a combination of poetry, photos, doodles, news reports, artwork, music, video—any kind of source material. It may be done as a simple projection of various items from your computer, or it may be done in a distinct format, such as Keynote, Prezi, Power Point; it may include items that inspire you in general, or items that relate particularly to what's on your mind right now (even if you don't know what to do with them), or items that are even more specific and directly relate to a play you want to write. The Inspiration Board is a tool with which you can tap into your imagination; you can use it as an active, multimedia form of brainstorming, as a way to start to explore ideas, as a way to begin to frame your thoughts, and as a way to promote discussion with other artists to enhance your vision. The "board" part of the Inspiration Board is virtual—we'll project your inspirations onto the shared screen.

The Character Bank is a vital creative tool that you can use as a resource now and in the future. Your own personal character bank for this class should include six or more characters; your character bank should include at least one character derived from **myth**, one character from **current events (research)**; one character from **historical events (research)**, and one character created totally from your **imagination** and who can humanize a theme; write monologues for each of these designated characters.

Critical Analysis is vital to every writer because it provides a process for assessing artistic work; in the analysis of already published plays, you gain experience in taking a deeper look at character, language, and structure—which can then be applied to evaluating your own work, to assist you in

revision. Two short critical responses in which you address components of the assigned reading and/or assigned viewing are required for this course. They may be delivered via a presentation or as part of a discussion post.

The Collaborative Deep Map play is a project that you will create as a group; this component will be decided on as an artistic team in a class meeting. The project will be planned and developed during class in breakout sessions and will include some multimedia aspect (Zoom theatre? Social media theatre? Something else?). Elements to be assessed for the Deep Map play are: amount of individual's participation – 25 percent; collaborative skills – 15 percent; originality – 10 percent; structure and theme – 25 percent; overall achievement – 25 percent. Note: The purpose of the collaborative project is to gain experience in connection, collaboration, and transformation. Connection and collaboration are key components of theatre; the ability to connect with an audience and the ability to collaborate with other artists--both are vital to the playwright, especially in new play development. Transformation is a desired outcome of the empathic, heart-driven theatre artist; we want to create art that matters. The multimedia component of the Projects is a fun add-on—and a way to prepare for the next wave that is beginning to emerge in theatre production and even in theatre writing.

The Final Project of the course consists of a portfolio of short plays including at least one short play that has been put through the revision process. This portfolio will be composed of the plays you write over the course of the semester. Some of them may be developed from in-class exercises, some of them will be experiments that you create on your own. The revised play portion of the portfolio will be graded on both artistic merit AND progress, i.e., growth from early exploratory work to final draft. Elements to be assessed are: character development - 25 percent; language (distinct character voice; rhythm, pace, metaphor) – 25 percent; story/structure/theatricality – 25 percent; overall achievement (includes how well script works as a whole, plus professional appearance of script) – 25 percent. The remaining plays in the portfolio will be graded on originality, how well the play followed the exercise guidelines, timely completion.

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

Assignment Submission Policy

Assignments will be presented in class and/or submitted as PDFs, depending on the assignment. ***Note:** The SDA GUIDELINES on GRADING state that no late assignments, projects, exams, papers, or exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.*

Additional Policies

Attendance and participation are key. SDA Guidelines call for no unexcused absences. Participation is essential and figures into your grade. This course is modeled along the lines of a professional, artistic workshop; thus, as a member of such a workshop, your participation is necessary not only for the development of your own work, but for the development of your

colleagues' work as well. Theatre is a highly collaborative, community-oriented medium and play development is a key part of the life of a playwright. Indeed, in this class, one of our projects depends upon collaboration. Please honor your obligation to your colleagues' work. Absences must be for reasons of illness or emergency and must be accompanied by a written explanation; in your absence, please prepare the assigned work that is due and turn it in immediately upon return to the workshop. **[[Special note for Fall 2020: We are aware that some of you may experience difficulties with technology. The class will be recorded if you need to attend it asynchronously. An alternative exercise or assignment will be required if you miss the live session of a class and have to attend the recorded version.]]**

1. You are entering into a collaborative relationship with fellow writers and, thus, it is your responsibility to be available to your workshop colleagues for feedback, analysis, and support.
2. All workshop members must be treated with respect.
3. You are required to attend the workshop and to be on time. Tardiness is defined as being 15 minutes late or more. Excessive tardiness will affect your ongoing writing and participation grade. Only one (1) unexcused absence is allowed. **[[Please note: As stated above, if you cannot attend the live session, you are required to keep up with the class by watching the recorded version and doing an alternative assignment.]]**
4. Absences must be for reasons of illness or emergency, and you must notify me in writing (preferably in advance). **[[Note: In Fall 2020, inability to connect to the internet counts as an emergency. Please contact me via text or email when you are experiencing difficulties. Communicate!]]**
5. All assignments, written and/or otherwise, must be prepared on time and turned in (or presented) on the deadline date. Late assignments will be marked down due to the missed deadline. Assignments not turned in within a week of deadline count as missed assignments (zero credit).
6. IF YOU MISS CLASS: It is your responsibility—and SOLELY YOUR RESPONSIBILITY—to make up work you have missed and to obtain information about missed class discussions or missed assignments from your classmates or Blackboard **or the Zoom recording**. I will not be repeating lectures or class discussion; office hours are not for the purposes of repeating lectures, but rather are for the purpose of helping you with areas in which you need guidance or where you are confused or where you are dealing with challenges. Class materials can be found on the Blackboard site for this course. **The recorded session of the class will be available on your Zoom recordings in Blackboard.** For your syllabus, handouts, etc., go to Blackboard.
7. Please check your e-mail regularly to see if there are any changes in class meeting, etc. On rare occasions, it becomes necessary to make changes to class meeting details. If I am unable to provide you with this information in the preceding class, I will send you the information via e-mail and/or text message.
8. For collaborations, you may work using a number of collaborative tools, such as Slack, Google documents, Google Drive.
9. If you desire an appointment with me, you are required to contact me via e-mail or text message at least 24 hours in advance, otherwise there is no guarantee I will receive your message with sufficient time to make arrangements to meet with you. Please note that I have included multiple ways to contact me on the front page of this syllabus.

Zoom Etiquette

"Netiquette" or "internet etiquette," is important for collaborative work. Please respect the following guidelines:

- Whenever possible, please use your computer to log-in to the class rather than your phone. This will help us with the quality of visuals and audio, plus it will present fewer problems when sharing screens.
- If you have technical issues during class, please contact: USC Information Technology Services <http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: shirke@usc.edu; 213.740.1288.
- Your camera must be on at all times, unless you are requested to hide video.
- Please attempt to log-in from an environment that does not have distracting background noise, such as pets, family members, machinery, music. If you find yourself in a situation with distracting noise, please use ear buds or headphones.
- When not speaking (for example, during a reading of a scene, when you are not playing a role), please mute your microphone. During discussions feel free to leave your mic on.
- Remember that you are in class, therefore behavior appropriate to class should be followed. Please do not walk around, leave the room, read, play games, etc. during class.
- You may use your devices for research that enhances the discussion during class, but please stay attuned to what is going on while engaged in research.
- Try to take turns speaking. Remember that Zoom creates problems when voices overlap.
- The chat box will be available to you to use during class, however please don't abuse it. For example, remember that everyone can see what you type in the chat. Therefore your comments should not contain private messages to another class member—which can be read in the saved chat. Also, try to use chat to enhance the discussion, rather than interrupt it.
- Remember: The class session is being recorded. (This includes the chat.)
- Be respectful of others at all times.
- Remember: We're all in this together. Now more than ever.

Synchronous Session Recording notice

Recordings of each class session will be available to class members on Blackboard.

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 Schedule: A Weekly Breakdown

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| <p>Weeks One - Three</p> <p>8/18/2020 to 9/3/2020</p> | <p>Gathering & Preparing</p> <p>Discover: Who Are We? <i>Creating the artistic support community for THTR 365.</i></p> <p>Consider: The Fall 2020 Theme: <i>Our World – What’s Your Responsibility as an Artist?</i> <i>Why empathy? Why metaphor?</i></p> <p>Investigate: What Is Our Work for 365? <i>Introduction of Portfolio, Final Project Play, and The Deep Map Collaborative Project.</i></p> <p>Explore: What Makes a Play a Play? Where Do Plays Come From? --<i>Sources of Inspiration: Myth, Ephemera, True Life, Brainstorms;</i> --<i>Complex Characters – Voice, Mission, Inner Life;</i> --<i>Rituals.</i></p> | <p>Activities</p> <p>Introduction to the collaborative team.</p> <p>Weekly: In-class exercises to explore character, character voice, dialogue writing.</p> <p>Formation of Collaboration Teams.</p> | <p>Deadlines</p> <p>Due 8/20 First installment of the process blog.</p> <p>Due 8/25 Begin your character bank. See guidelines on Blackboard. Write a monologue for at least two of the characters.</p> <p>Due 8/25 Read <i>Pass Over</i> and <i>Indecent</i>. Prepare to discuss. Read playwriting handouts from Blackboard.</p> <p>Due 8/27 Create your Inspiration Board. Begin to present.</p> <p>Due 9/1: Continue presentations of Inspiration Boards.</p> <p>Due 9/3: Expand an in-class writing exercise into an exploratory scene.</p> |
| <p>Weeks Four - Six</p> <p>9/8/2020 to 9/24/2020</p> | <p>Assembling/Grafting/Evolving/Expanding</p> <p>Rituals of Antiquity – Honoring the Origins of Theatre in Present Day Plays.</p> <p>Variations on the Theme “Our World – What’s Your Responsibility”: Applying Metaphor and Empathy.</p> | <p>Activities</p> <p>Presentations and in-class exercises to explore character, character voice,</p> | <p>Deadlines</p> <p>Due 9/8: Read scripts supplied by instructor.</p> |

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| | <p>Exploring Scenes - Multiple Character Scenes, Dialogue-free Scenes, Scenes with Subtext.</p> <p>Roles in Collaboration - How to Contribute.</p> | <p>dialogue writing.</p> | <p>Due 9/8: Write another installment of your process blog.</p> <p>Due 9/8through 9/17: Consider your writing journal and your in-class exercises; use this material and expand something from this resource into a short play.</p> <p>In-class 9/22 through 9/24: Meet with your collaboration team and begin plans for your collaborative Deep Map play on the topic <i>What's Your Responsibility As An Artist?</i> Begin exercises for a two- to three-minute Deep Map Project play.</p> <p>Due 9/24: Post a short response to two of the plays we have read/discussed and/or viewed, describing the distinct approach each playwright took when writing these plays. Put this in the class blog. (Write 150 – 500 words; turn in on Blackboard.)</p> <p>Due 9/24: Project Check-In: Create a</p> |
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| | | | <p>presentation with your team that shows the research, images, beginnings, plans, etc. of your collaborative piece.</p> <p>Present drafts of two- to three-minute Project plays.</p> |
| <p>Weeks Seven - Nine</p> <p>9/29/2020 to 10/15/2020</p> | <p>Seeking and Exploring</p> <p>Story Conference: <i>How to Focus Your Research, Resources, Characters, and Theatrical Elements on Your Own Project and in a Group.</i></p> <p>Exploring Voice, World of the Piece, Collaborating.</p> <p>The Worst-Case Scenario: <i>Pushing Your Character to the Edge.</i></p> <p>Language, The Playwright's Paint, and The Sensory World of the Play.</p> <p>Collaboration Troubleshooting: <i>Getting Past Problems.</i></p> <p>Brainstorming New Delivery Systems for Live Theatre: <i>Is It Still Theatre?</i></p> | <p>Activities</p> <p>Presentations, exercises, and workshopping scenes.</p> | <p>Deadlines</p> <p>Due 9/29: Write another installment of your process blog.</p> <p>Due 9/29: Write another experimental scene (2 – 4 pages) for a short play. Note: This may be the first pages of the play you will develop more fully, or a total experiment, or a continuation of something, or the end of something.</p> <p>It's not necessary that you write in order, at this point. (Hint: Look at writing exercises you've done for possible raw material.)</p> <p>Prepare for all-workshop story conference.</p> <p>Continue work on your collaborative piece.</p> |

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| | | | <p>Due 10/15: TURN – IN: Raw draft of your portfolio of writing so far.</p> <p>Due 10/15 and beyond: Continue research and writing scenes. Keep writing. (Ongoing.)</p> <p>PROGRESS REPORT: Create a presentation that shows the status of your collaborative project.</p> |
| <p>Weeks Ten - Twelve</p> <p>10/20/2020 to 11/5/2020</p> | <p>Getting Ready for the Stage</p> <p>Believe What They Say? Or What They Do? <i>An Exploration of Dialogue, Subtext, Behavior, and Action.</i></p> <p>But Is It Theatrical? <i>Exploration of Imaginative Ways To Make Things Happen.</i></p> <p>Exploration of Rewrite Tools: <i>Right-brain/Left-brain, Traditional and Non-.</i></p> | <p>Activities</p> <p>Workshopping and revising.</p> | <p>Deadlines:</p> <p>Due 10/20: Wrap up your process blog.</p> <p>Due 10/20 through 11/5: Continue working on your developed play and your collaborative piece.</p> <p>Create a plan for revision of the developed play. Revise as needed.</p> <p>(Note: In-class presentations of one-acts will be scheduled for the last weeks of class; be ready to sign up for a particular week.)</p> |

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| Week Thirteen 11/10/2020 to 11/12/2020 | Workshopping Getting Ready for the Stage. Last Look Q&As. Where To Go Next: <i>How To Submit a Script</i> | Activities In-class presentations and critiques of developed one-acts. Finish up in-class presentations and critiques of developed one-acts. Refine your group project | Deadlines (Schedule TBA.) Final check-in on collaborative pieces. |
| FINAL | . | . | Deadline: November 17, 2 – 4 pm. Turn in your Portfolio, which includes short plays; turn in your Deep Map collaborative project. |

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

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

Final:

FINAL SUMMATIVE EXPERIENCE: Portfolio of Short Plays and Collaborative Deep Map Projects due. Tuesday November 17 by 4 pm Pacific Standard Time.

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, 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.