

**IDSN 560: Narrative and Storytelling**

**Units:** 4.0

Fall 2021–Tuesdays–7:30pm–9:20pmPT

**Location:** Online

**Instructor:** Davina Wolter

**Office / Office Hours:** Virtual / By Appointment

**Contact Info:** [dwolter@usc.edu](mailto:dwolter@usc.edu)

**IT Help:** 2U Student Support

**Hours of Service:** Available 24/7, 365 days/year

**Contact Info:** [studentsupport@online-iovine-young.usc.edu](mailto:studentsupport@online-iovine-young.usc.edu), 1-855-487-3504

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**Course Description**

The ability to share one’s creative vision, thoughts, or products in a manner that is resonant to those within a target audience is critical in an array of situations. The resonant story is one that communicates to listeners, readers, or viewers in a manner that reflects a nuanced understanding of how one thinks, feels, reacts, and behaves. It is through depth of insight and effective communication that innovations diffuse, art is championed, content is consumed, services are rendered, products are purchased or adopted. This course explores the various written, spoken, and visual ways in which stories can be envisioned, assembled, and shared – both historically and in contemporary contexts across audiences and for different purposes, using existing or creating new multimedia methods and tools. Accompanying this exploration is instruction in communication theory and the narrative structures and content most effective at evoking a powerful and meaningful audience response.

**Learning Objectives and Outcomes**

Students in this course will learn how to build and communicate ideas, concepts and solutions using universal storytelling techniques. Upon completing this course, students will be able to:

- Understand the foundational and generalizable components of stories, including semiotic syntax, user viewpoints and cultural perspectives.
- Differentiate between story types, form, context, and content.
- Create independent narratives for effective use in an array of personal and organizational settings (e.g., design agency, engineering firm, startup venture).

**Prerequisite(s):**

IDSN 510 Integrative Practices Residential; IDSN 540 Processes and Perspectives

**Course Notes**

This course will be conducted online, using a combination of synchronous and asynchronous methods. Students are responsible for all additional assigned material, including video lectures, interviews, and reading materials offered by the instructors throughout the course.

**Technological Proficiency and Hardware/Software Required**

Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

	<b>Apple</b>	<b>Windows PC</b>
<b>Laptop (Minimum standards)</b>	<ul style="list-style-type: none"> <li>● 2.6 GHz dual-core Intel Core i5 or 2.0 GHz quad-core Intel Core i7</li> <li>● Minimum 13" display</li> <li>● 250 GB SSD or larger</li> <li>● 16 GB memory</li> </ul>	<ul style="list-style-type: none"> <li>● Intel Core i5 or Intel Core i7</li> <li>● Minimum 14" display</li> <li>● 250 GB SSD or larger</li> <li>● 16 GB memory</li> </ul>
<b>Warranty</b>	<ul style="list-style-type: none"> <li>● Manufacturer warranty or extended warranty coverage (AppleCare)</li> </ul>	<ul style="list-style-type: none"> <li>● Manufacturer warranty or extended warranty coverage</li> </ul>
<b>Operating System</b>	<ul style="list-style-type: none"> <li>● Mac OS X 10.13 or higher</li> </ul>	<ul style="list-style-type: none"> <li>● Windows 7, 10 operating system or higher</li> </ul>
<b>Peripherals</b>	<ul style="list-style-type: none"> <li>● HD webcam, speakers and microphone (Most newer laptops have built-in webcam, speakers and microphone)</li> <li>● Headset</li> <li>● Digital camera (Cameras on newer smartphones are acceptable)</li> <li>● External drive for cloud account for backup and storage</li> </ul>	
<b>Software</b>	<ul style="list-style-type: none"> <li>● Adobe Creative Cloud (Photoshop, Illustrator, and InDesign)</li> <li>● Adobe Acrobat Reader</li> <li>● Microsoft Office Suite</li> <li>● Sophos Endpoint Security (antivirus)</li> <li>● Browser: Most recent version of Firefox, Chrome, Safari, or Internet Explorer</li> </ul>	
<b>Network</b>	<ul style="list-style-type: none"> <li>● Cable modem, DSL, T1/T3 or higher</li> </ul>	

### **Required Readings and Supplementary Materials**

Required content and readings may be assigned by faculty and will be drawn from textbooks, articles, papers, cases, and online publications (e.g., articles, op-ed essays) available through a host of available outlets; in all instances, the material will be delivered via computer. Students will also be required to view online videos; complete web-based, interactive exercises; and respond to peer and faculty comments (within an online discussion forum or group discussion).

## **Description and Assessment of Assignments**

Below are brief overviews of each assignment and deliverable across four modules in the course: The Medium is the Message; Performance; Professional Storytelling; Thinking Long Term. Unless specified otherwise, all assignments will be submitted within the 2U Learning Management System (LMS). If you experience technical difficulties submitting assignments, email the course instructors directly and utilize 2U student support for assistance. Additional assignment details will be provided separately.

### **1.1 – Pick A Spread, Any Spread**

Obtain or borrow a physical copy of *The Medium is the Message* by Marshall McLuhan. Familiarize yourself with the text, and select a spread (two consecutive pages) based on intuition, content, or other methods. Upload a scan of the spread you choose (as a PDF).

### **1.2 – The Medium Is The Message, Part 01**

Recreate the spread you selected, using one of the following media discussed in the asynchronous content: Film, VR, Gaming, Comics/The Graphic Novel, Social Media. The recreation should not be a literal reproduction, but instead a reinterpretation of the spread based on your own perception of its meaning as well as the unique strengths of the medium you select.

### **1.3 – The Medium Is The Message, Part 02**

Recreate the spread you selected again, this time using one of the following media discussed in the asynchronous content: Poetry, Short Story, Essay, Environmental Graphics, Photography. The recreation should not be a literal reproduction, but instead a reinterpretation of the spread based on your own perception of its meaning as well as the unique strengths of the medium you select.

### **1.4 – The Medium Is The Message, Part 03**

Create a 3-slide pitch for a site-specific installation, exhibition, or platform that recreates your spread by combining at least three of the following mediums into one experience: Film, VR, Gaming, Comics/The Graphic Novel, Social Media, Poetry, Short Story, Essay, Environmental Graphics, Photography. Be prepared to share the pitch in the live session.

### **2.1 – PechaKucha, Part 01**

Create an initial draft of your PechaKucha talk. As this initial upload is intended to serve as a draft, your deliverable can be as detailed in regard to final design as you find necessary to communicate the narrative of your talk. The talk must utilize 20 slides and can be about anything of genuine interest to you (it does not have to be serious).

### **2.2 – Pecha Kucha, Part 02**

Finalize your PechaKucha talk and slide deck. Take time to practice your talk, and be prepared to deliver your PechaKucha talk in the live session.

### **3.1 – Goals And Strategies**

Work in teams to select a product, service, or business that you will focus on throughout the “Professional Storytelling” chapter of the course. Create a Goal (overall vision for the purpose of the campaign) and define a Strategy (specification of the specific stakeholders/personas you hope to reach) for the product, service, or business you selected, using the methodology covered in Unit 9. Be prepared to share in the live session.

### **3.2 – Objectives And Tactics**

Work in teams to set Objectives (accountability/success metrics) and explore Tactics (specific marketing activities/campaign output) for a new marketing campaign for the product, service, or business you selected, using the methodology covered in Unit 10. Be prepared to share your

progress in the live session.

### **3.3 – Professional Storytelling Strategy Deck**

Finalize your project by creating one cohesive Professional Storytelling Strategy Deck (10 slides maximum) that serves as a “pitch” of your concepts and strategy to the product, service, or business you selected. Be prepared to share in the live session.

### **4.1 – Signals, Emerging Issues, Trends**

Collect 2 signals, 2 emerging issues, and 2 trends relevant to the future of storytelling. Include an image and brief description for each. Be prepared to share in the live session.

### **4.2 – Scenarios**

Write 4 scenarios on the future of storytelling using the alternative futures/archetypes of the future framework (Growth, Constraint/Discipline, Collapse, Transformation). Each scenario should be a maximum of 300 words. You can write in any style or perspective you would like. Scenarios must be written only (no visual aids or supplements are allowed in this assignment). Be prepared to share in the live session.

### **4.3 – Diegetic Object**

Create a diegetic object to accompany a selected scenario from exercise 4.2. This object can be any visual artifact that helps to bring your scenario to life. For example: A physical object, a digital product, a drawing, an advertisement, a film, etcetera. Build a two-slide presentation to submit and share in the live session, where slide one is your diegetic object and slide two is a summary of your scenario.

## Grading Breakdown

Assignment	Points	% of Grade
Participation	100	10%
1.1 Pick a Spread, Any Spread	0	0%
1.2 The Medium is the Message, Part 1	50	5%
1.3 The Medium is the Message, Part 2	50	5%
1.4 The Medium is the Message, Part 3	100	10%
2.1 PechaKucha, Part 1	50	5%
2.2 PechaKucha, Part 2	100	10%
3.1 Goals and Strategies (Team)	100	10%
3.2 Objectives and Tactics (Team)	100	10%
3.3 Professional Storytelling Strategy Deck (Team)	100	10%
4.1 Signals, Emerging Issues, Trends	50	5%
4.2 Scenarios	100	10%
4.3 Diegetic Object	100	10%
<b>Total</b>	<b>1000</b>	<b>100%</b>

## Grading Scale

Final course grades will be determined using the following scale:

Letter Grade	Numerical Score
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## Grading Scale

Course final grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)

**EXCELLENT** – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)

**GOOD** – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)

**AVERAGE** – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques are average.

D+: (67-69%) D: (60-66%)

**BELOW AVERAGE** – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participated were poor.

F: (0-59%)

FAILING – Means that your work was poor or missing. You didn't understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

### **Assignment Rubrics**

The instructor will provide evaluation and grading criteria for assignments throughout the course.

### **Assignment Submission Policy**

All assignments must be delivered by the date and time (**Pacific Time**) that deliverable is listed as due per instructor guidelines. The instructor(s) will provide due dates for all assignments and deliverables during the first week of the Capstone. Late assignments will be subject to the late submission policy indicated below. **All assignments must be completed in order to pass this class.**

### **Late Submissions**

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions; the below are the extensions.

Submission in the 24 hours after the deadline	10% deduction
Submission between 24 and 48 hours after the deadline	20% deduction
Submission between 48 hours and 3 days after the deadline	50% deduction
Submission more than 3 days after the deadline	100% deduction

*Keep copies of all your files and emails until the end of the semester.*

### **Grading Timeline**

Instructors will provide feedback and grading on all deliverables in a timely manner, usually within 48-72 hours following an on-time submission.

### **Correcting a Grading Error or Disputing a Grade**

If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

## Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by  $\frac{1}{3}$  of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies equal a full class period absence.

*An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for that day, generating a full absence.*

**Attendance will be taken at the beginning of each class. It is your responsibility to ensure your attendance recording at the start of each class.**

***In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class.***

***If you are more than 15 mins late for a class—without prior permission from the instructor—it will be counted as an absence.***

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

### ***Fall 2021 addendum:***

- Unless students provide an accommodation letter from USC's Office of Student Accessibility Services or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations. Either classroom recordings or live remote access to the class via Zoom will be provided.
- Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances.
- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19

## Additional Policies

Throughout the course, we will be using a variety of tools to create practice work. Please be prepared with laptop, cellphone, and sketch pad as each of these items may be employed at any given time. It is understood that technology is key to the contemporary learning environment, but it should not hinder communication and comprehension between instructor and student, nor be a detractor to others around you.

**Please stay present in class or group discussions, as this will be reflected in your participation grade.**

## **HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE THROUGH THE USC BOOKSTORE:**

The following first year software are now available for purchase **online** through the USC Bookstore at the Academy discounted rate:

<b><u>Software</u></b>	<b><u>IYA Short-Term License at USC Bookstore</u></b>
<b>Adobe Creative Cloud</b>	\$70 2021-2022 annual license
<b>Apple Logic Pro</b>	\$35 semester license
<b>Solidworks</b>	\$35 semester license
<b>Apple Final Cut Pro</b>	\$35 semester license

1. Visit the USC Bookstore online:  
<https://www.uscbookstore.com/usciyasoftware>
2. Select the software license(s) you would like to purchase.
3. When you proceed to checkout, add the Promo Code "IYASoftware" (This will override the listed taxes).
4. For shipping, select FedEx Home Delivery (free).
5. Once you complete your online purchase, you will receive a confirmation email/receipt. *(Note that even if a shipping charge appears on your invoice, it will not be charged to your credit card. This relates to a known technical problem with the Bookstore's online store.)*
6. Upload your receipt [here](#) to receive access to your purchased license.
7. You will be notified by email when the license has been activated

## **Additional Policies**

**Class notes policy:** Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other non-commercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated, or in any way displayed for use in relation to the class, whether obtained in class, via e-mail or otherwise on the Internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code, and may subject an individual or entity to university discipline and/or legal proceedings. Again, it is a violation of USC's Academic Integrity Policies to share course materials with others without permission from the instructor.

**No recording and copyright notice:** No student may record any lecture, class discussion or meeting with the instructor without his/her prior express written permission. The word "record" or the act of recording includes, but is not limited to, any and all means by which sound or visual images can be stored, duplicated, or retransmitted whether by an electro-mechanical, analog, digital, wire, electronic or other device or any other means of signal encoding. The instructor reserves all rights, including copyright, to his/her lectures, course syllabi and related materials, including summaries, slides (e.g., Keynote, PowerPoint), prior exams, answer keys, and all supplementary course materials available to the students enrolled in the class whether posted to the LMS or otherwise. They may not be reproduced, distributed, copied, or disseminated in any media or in any form, including but not limited to all course note-sharing websites. Exceptions are made for students who have made prior arrangements with The USC Office of Disability Services and Programs and the instructor.

**Participation:** Students are expected to actively participate in this course. In an online forum, participation includes:

- Careful reading and viewing of assigned materials by the date due
- Regular, substantive contributions to discussions
- Active engagement with online content
- On-time attendance and full attention (with camera on) in synchronous sessions
- Significant collaboration with classmates and teammates

Course grades may be affected for students who do not contribute to the course through active participation. Students should notify the instructor in advance if they are unable to attend class. Those unable to attend will be required to review the online recording for the session missed, and submit thoughtful feedback to the Instructor.

## **Contact Hours**

This 4-unit course requires 1,500 minutes (25 hours) of instructional time per semester, which equals 100 minutes (1.666 hours) of instructional time each week. Instructional time may be further broken down into 50 minutes (0.833 hours) of asynchronous time and 50 minutes (0.833 hours) of synchronous time. In addition, it is expected that students will work, on average, an additional 200 minutes (3.333 hours) per week outside of class—on readings/viewings, homework assignments, field experiences, and individual or team projects. Synchronous class sessions will be offered as regularly scheduled evening or weekend classes, once each week.

## Course Schedule: A Weekly Breakdown

Unit	Topic	Assignments
<b>Module 1: The Medium is the Message</b>		
1	<b>Welcome to Narrative and Storytelling</b> <ul style="list-style-type: none"> <li>• Course Introduction</li> <li>• Professor Introduction</li> <li>• What Makes A Good Story?</li> </ul>	Assignment 1.1
2	<b>History, Examples, Use-Cases, And Value Of The Medium</b> <ul style="list-style-type: none"> <li>• Film, Virtual Reality, Gaming, Comics And The Graphic Novel, Social Media</li> </ul>	Assignment 1.2
3	<b>History, Examples, Use-Cases, And Value Of The Medium</b> <ul style="list-style-type: none"> <li>• Poetry, Short Story, The Essay, Environmental Graphics, Photography</li> </ul>	Assignment 1.3
4	<b>Perspectives On Storytelling Across Industries</b> <ul style="list-style-type: none"> <li>• Storytelling In Film</li> <li>• Storytelling In Art/Illustration</li> <li>• Storytelling In Writing</li> <li>• Understanding The Audience</li> </ul>	Assignment 1.4
<b>Module 2: Performance</b>		
5	<b>Introduction To Public Speaking And The Pecha Kucha</b> <ul style="list-style-type: none"> <li>• Overview Of Forms Of Public Speaking</li> </ul>	
6	<b>Best Practices And Common Mistakes</b> <ul style="list-style-type: none"> <li>• Best Practices For Public Speaking</li> <li>• Designing Good Slides</li> <li>• Common Mistakes In Public Speaking</li> </ul>	Assignment 2.1
7	<b>Listening As A Practice</b> <ul style="list-style-type: none"> <li>• What Is Listening? Perspectives From The Field</li> </ul>	Assignment 2.2
<b>Module 3: Professional Storytelling</b>		
8	<b>Career Pathways And Opportunities</b> <ul style="list-style-type: none"> <li>• Introduction To Career Pathways In Storytelling</li> <li>• Industry Experts About Their Career Path</li> </ul>	

9	<b>Creating Goals And Defining Strategies</b> <ul style="list-style-type: none"> <li>• Professional Case Study Part 01</li> <li>• Deep Dive: Creating Goals</li> <li>• Deep Dive: Defining A Strategy</li> </ul>	Assignment 3.1
10	<b>Setting Objectives And Exploring Tactics</b> <ul style="list-style-type: none"> <li>• Professional Case Study Part 02</li> <li>• Deep Dive: Setting Objectives</li> <li>• Deep Dive: Exploring Tactics</li> </ul>	Assignment 3.2
11	<b>Creating Goals And Defining Strategies</b> <ul style="list-style-type: none"> <li>• Professional Case Study Part 03</li> <li>• Deep Dive: Measuring Success</li> <li>• Additional Case Studies</li> </ul>	Assignment 3.3
<b>Module 4: Thinking Long-Term</b>		
12	<b>Introduction To Strategic Foresight</b> <ul style="list-style-type: none"> <li>• Introduction To Strategic Foresight</li> <li>• What Does A Futurist Do?</li> <li>• Signals, Trends, Emerging Issues</li> </ul>	Assignment 4.1
13	<b>Strategic Foresight Methodologies</b> <ul style="list-style-type: none"> <li>• Alternative Futures</li> <li>• 3 Horizons</li> <li>• Futures Triangle</li> </ul>	
14	<b>Projects &amp; Perspectives</b> <ul style="list-style-type: none"> <li>• Designing The Future</li> <li>• Perspectives On Design's Role In Strategic Foresight</li> </ul>	Assignment 4.2
15	<b>Diegetic Objects</b> <ul style="list-style-type: none"> <li>• Creating Artifacts Of The Future</li> <li>• Final Review And Course Conclusion</li> </ul>	Assignment 4.3

## 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](http://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](http://policy.usc.edu/scientific-misconduct).

### Support Systems:

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://engemannshc.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](http://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)

<https://studenthealth.usc.edu/sexual-assault/>

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

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking).

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*USC Policy Reporting to Title IX (213) 740-5086*

<https://policy.usc.edu/reporting-to-title-ix-student-misconduct/>

The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity*.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://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 Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.