

**GESM 111: STAGES OF HEALING**

THE WORLD OF THEATRE AND THERAPY

**When:** SP 2022 — TTH — 10:00 – 11:50 am

**Where:** MCC 102 / ZOOM

**Instructor:** Brent Blair, PhD

**Office:** MCC 101b

**Office Hours:** TH 2:00 – 3:00 pm *by appointment only*

**Contact Info:** bblair@usc.edu; (323) 356-2552

**Course Description and Overview**

Dramatic arts and community healing have been linked since long before either became a professional calling. Theatre as therapy predates Aristotle and extends far beyond ancient Greece to include civilizations in Africa, Asia, the Middle East, and indigenous societies in America and Australia. This course examines theories and contemporary practices through global case studies, including work with addicts, prisoners, and genocide survivors.

**Learning Objectives**

The intersection of theatre and therapy will be investigated through a study of its rich global history, theory, and practice, with an emphasis on group ritual, post-trauma work, psychodrama, and “Rainbow of Desire” – a Theatre of the Oppressed technique. Guest speakers will be both practitioners and participants with diverse experiences in matters of gender, addiction, violence, and criminal justice. The class will hold Skype sessions with drama therapy practitioners from Rwanda, Afghanistan, Ukraine, Iran, India, France, and the U.K.

**Core GE Learning Objectives (See Appendix)**

**The Personal as political: A declaration of interdependence**

*“Ideally, liberation suggests interdependence. The liberation of one is inextricably tied to the liberation of all; everyone involved will change in the process. Liberation implies interconnectedness between personal, social, economic, and political realms. For many, it is also connected to spiritual liberation.”*

*- Mary Watkins and Helene Shulman, 'Toward Psychologies of Liberation'*

This course understands healing in a broad framework wherein the personal mental, spiritual, and emotional health of the individual occurs in the context of a complexly interconnected social, economic, and political structure.

**Required Readings and Supplementary Materials**

All texts are excerpts of material primarily found in the public domain and available free of charge on Blackboard.

**Description of Grading Criteria and Assessment of Assignments**

**Weekly readings**

Each reading comes with a specific prompt for a few paragraphs of reflection.

**REFLECTION PAPERS MUST BE IN THE FOLLOWING FORMAT:**

1. **MS Word** (only) attached with this title:  
**2digitweek#.your surname.assignment.docx** – so for me: **“01.blair.derrida.docx”**
2. Header clearly identifies the assignment: i.e. “Structure, Sign, and Play: Derrida”
3. Body of response includes **DIRECT QUOTE** from the reading to which reader is responding
4. Submit via **Blackboard ONLY** (This is a **PAPERLESS CLASS**. No hard copies, please.)

### Critical Papers

1. Critical papers are designed to be research papers on a theme or thesis (established problem), relating directly to the course material (including lecture notes).
2. **MLA or APA format only**(please review online or contact the Writing Center at USC for help)
3. All concrete statements made **MUST BE CITED** and **REFERENCED**. Minimum 4 - 5 sources.
4. Critical papers must be submitted in MS Word attached with this title:  
**2digitweek#.your surname.paper1.docx** – so for me: **06.blair.paper1.docx**

**FINAL REFLECTION PAPER: 5 pages**

**DUE Tuesday, 5/7/20, 2:00 p.m.**

See page 9 for description of this assignment.

### Grading Breakdown

Presence and Participation	10%
Weekly Reading Responses	20%
Midterm Exam:	15%
First Paper: Critical	15%
Second Paper: Reflection	10%
Personal Performative Projects	15%
Final Reflection Paper	15%
<b>Total:</b>	<b>100%</b>

A = 94 – 100
A- = 90 - 93
B+ = 87 – 89
B = 84 – 86
B- = 80 - 83
C+ = 77 – 79
C = 74 – 76
C- = 70 – 73
D = 60 – 69
F < 59

### Assignment Due Dates & Grades

Late assignments, projects, exams, papers, or exercises *shall be accepted* with advanced notice or prior arrangements between the student and the teacher, or under exceptional circumstances. Otherwise, assignments are due on date listed in the syllabus, and late assignments up to one week will be accepted at 50% credit, and will not be accepted after that.

### Presence in class:

This work is co-participatory. As much of the work this semester is done in group collaboration, attendance is necessary for the class' success. Make every effort to make every class. Only medical conditions excuse absences.

**Course Schedule: A Weekly Breakdown***(For details, see the page on Blackboard)*

ASSIGNMENT COLOR GUIDES: WRITTEN RESPONSE READ ONLY READ &amp; DISCUSS WRITTEN WORK ACTIVITY

1

**Week One Introduction: On Rupture Jan 11 & 13**

Rupture or problem? Response or solution? We explore the madness of trying to make complex and nuanced meaning out of an increasingly black & white, “fix it” world. What’s “broken” – if anything? What needs healing? And what are some useful and less useful ways to respond?

**TUESDAY, JANUARY 11****INTRODUCTIONS, GENERAL INFORMATION**

Class conversation about the course, about healing and what is “not healing”.

**For next class read: “Structure, Sign, Play” – Derrida (6 pgs)****Due Thu, 1/13***Title your submission: 01.your surname.derrida.docx***THURSDAY, JANUARY 13****DERRIDA, CENTERS, RUPTURES**

Class reviews Derrida article, reminder of personal “rupture” art projects due next class.

2

**Week Two On Stages of Healing: Symbolic Responses to Diabolic Events Jan 18 & 20**

Responding to rupture implies being a witness to rupture. In what ways are we being helpful, in what ways hurtful, witnesses to friends, family, and communities during crisis and trauma, pain or difficulty? Share *Rupture Art Projects* in class.

**TUESDAY, JANUARY 18****ON BEING / NOT BEING A GOOD WITNESS**Class exercise about witness. Share *Rupture – Art Projects* in class.**Due in class: “Rupture – Art Project”****Due Tue, 1/18***Title your submission: 01.your surname.rupture.docx***Read: “Performing Emergency” – Salverson, J. (7 pgs)****Due Tue, 1/18***Title your submission: 02.your surname.salverson.docx***THURSDAY, JANUARY 20****RISKY STORIES**

Class exercise on seeing ourselves.

**“Hearing vs Listening” written assignment****Due Thu, 1/20***Title your submission: 02.your surname.hearlisten.docx*

3

**Week Three On Theatre: Seeing Ourselves *in situ* Jan 25 & 27**

The Latin word for human being (*homo sapiens sapiens*) reminds us that we not only “know,” but that we “know that we know”. Primary to the world of dramatherapy is the advent of stepping outside our role to see ourselves “in our own situation” (*in situ*). This week we discuss Augusto Boal’s understanding of the theatrical / healing space.

**TUESDAY, JANUARY 25****SHARING RISKY SPACE**Class dialogue about last class paired witness events, explore Boal’s notion of theatre as “seeing ourselves” outside of ourselves (*Xua Xua* story).**Read: Fable of Xua Xua – Boal (7 pgs)****For Tue, 1/25***Title your submission: 03.your surname.xuaxua.docx*

**THURSDAY, JANUARY 27****SEEING OURSELVES IN SITU**

Class dialogue and interactive work on the three theatrical experiences of Boal, leading to the creation of Theatre of the Oppressed as a methodology. Special focus on the *Rainbow of Desire* experience in Sweden.

**Read: *My Three Theatrical Experiences – Boal***

**For Thu, 1/27**

*Title your submission: 03.your surname.xuaxua.docx*

4

**Week Four On Rainbows, Images, and the Numinous**

**Feb 1 & 3**

This week takes an in-depth look at the world of theatre and therapy from the perspective of Augusto Boal's *Theatre of the Oppressed*. There is a particular emphasis in the importance of silent images in these techniques.

**TUESDAY, FEBRUARY 1****RAINBOW OF DESIRE**

Review of the theories of Augusto Boal and *Rainbow of Desire* techniques.

**Read: *Rainbow of Desire (pp. 1 – 39) – Boal, A. (39 pgs)***

**Due Tue, 2/1**

*Title your submission: 04.your surname.rainbow.docx*

**THURSDAY, FEBRUARY 11****IMAGE THEATRE**

Class exercises on Image Theatre.

**Read: *"Imago" (Draft) – Blair (48 pgs)***

**Due Thu, 2/3**

*Title your submission: 04.your surname.imago.docx*

5

**Week Five Healing Stories: Making Memories and Histories**

**Feb 8 & 10**

The role of memory in healing from critical events such as trauma is a tricky and varied one. Boundaries blur between "truth" and "fiction," mostly depending on who is constructing the narrative of the past. In this week, students will explore the political framework and the role of the state in "constructing" memorials and narratives that may bring more rupture than healing; then, the class turns to Afghanistan to explore a memory art project within the frame of personal and collective healing and freedom.

**TUESDAY, FEBRUARY 8****MEMORY ENTREPRENEURS**

Review of the concepts in Jelin's *State Repression and the Labors of Memory*, and an in-depth dialogue about the complex relationship between memory and healing.

**Read: *"Political Struggles for Memory" Jelin (19 pgs)***

**Due Tue, 2/08**

*Title your submission: 06.your surname.jelin.docx*

**THURSDAY, FEBRUARY 10****MEMORY BOXES / SCULPTURES**

A hoped for Zoom conversation with one of the founders of AHRDO (in exile now) about the Memory Box Initiative, pending availability and their refugee situation. Then, an in-class construction of "memory boxes".

**View & Respond: *"Memory Box Initiative" and "Hjalmar" (YouTube Videos, Blackboard)***

**Due Thu, 2/10**

*Title your submission: 07.your surname.memorybox.docx*

6

**Week Six Clown and Play: The Healing Relationship between Ergic and Ludic**

**Feb 15 & 17**

There's a time for play and a time for work, or so we've been told; but what's the harm in combined functions? What's the harm if we separate work from play in a culture so dedicated to both, and in such extremes? A look at the serious play of medical clowns...

**TUESDAY, FEBRUARY 15**

**MEDICAL CLOWNING**

Class exercises in clowning / conversation about Medical Clowning. (It is also the Jewish holiday of *Purim* today, very appropriate!). Guest: Zach Steele, Director, Medical Clowning Program, USC SDA

**Review: "Doutores da Alegria" (English subtitles, 1:50)**

**Due Tue, 2/15**

*Title your submission: 05.your surname.doutores.docx*

**THURSDAY, FEBRUARY 17**

Explore shamanism and clowning, and the ergic and ludic functions (Victor Turner) relative to healing.

**CRITICAL PAPER I: 5 page paper – "Rupture and Play"**

**DUE: Thu, 2/24**

**WRITE A FIVE PAGE CRITICAL PAPER** with footnotes or endnotes in APA or MLA format on the theme "rupture and play". Look back at the material covered so far in class, and pick a personal experience with which you have a particularly strong connection. How might you imagine playfulness or infusing play into the core of this potentially painful experience in a way that might bring about healing?

*Title your submission: 06.your surname.paper1.docx*

7

**Week Seven Role Play: The Ecology of Imagination**

**Feb 22 & 24**

This week, role play and the role of imagination in the ecology of thought. How do we imagine ourselves, and how do we tell / re-tell / read our stories? How does this imagination contribute or detract from healing? A brief look at role play as found in Playback Theatre.

**TUESDAY, FEBRUARY 22**

**(RE)TELLING OTHER'S STORIES**

Review of the concepts of the global movement known as Playback Theatre, from Jonathan Fox's groundbreaking work to the demands and challenges of intercultural story telling.

**Review: "Everyone Has a Story" –Salas (YouTube TEDxSIT)**

**Discuss Tue, 2/22**

**THURSDAY, FEBRUARY 24**

**IMPROV for PLAYBACK THEATRE**

Class exercises in improvisation, a fundamental tool Playback Theatre.

**Read: "The Ecology of Role Play" – Papadopoulos**

**Discuss Thu, 2/24**

**Read: "Your Story, My Story, Our Story" – Dennis**

**Due Thu, 2/24**

*Title your submission: 07.your surname.dennis.docx*

8

**Week Eight Mask & Mystery: Invisible Guests**

**Mar 1 & 3**

Invisible guests and masks that speak. The world of mystery holds space for healing, if the task of letting go were somewhat easier in today's "must know" culture.

**TUESDAY, MARCH 1**

**Mystery and Mask**

Class discussion on "invisible guests" and the childlike imaginative world of play-pretend. Is it healing for children to have make-believe friends? What about adults? The role of make-believe as psychopomp.

**Read: "On Holding Holy Converse..." – Watkins (11 pgs) Due Tue, 3/01**

*Title your submission: 08.your surname.watkins.docx*

**THURSDAY, MARCH 3****PLAY WITH MASKS**

The unique world of Indigenous cultural performance as healing. Students investigate the role of rhythm, play, and mask as expressive midwife to unspeakable / difficult narratives.

**Read: "The Aesthetics of Narrative in Igbo Masquerades" - Nwabueze**

**Due Thu, 3/03**

Title your submission: **08.your surname.igbomasks.doc0**

**Midterm Exam (Available after 3/03)**

**Due Thu, 3/10**

Title your submission: **09.your surname.midterm.docx**

**Week Nine****Such Stuff as Dreams**

**Mar 8 & 10**

When we dream, if we dream, what does it mean, if anything? What role does the unconscious play in the world of our individual (and collective?) ruptures? Are dreams healing, portentous, or simply the wandering imagination?

**TUESDAY, MARCH 8****Is This The Real Life?**

Class discussion on dream theatre, dreams, and the healing properties of the personal / collective unconscious.

**Read: "Dreaming Together" – Lipsky (pp. 1-32)**

**Due Tue, 3/08**

Title your submission: **09.your surname.lipsky.docx**

**THURSDAY, MARCH 10****Dream Theatre**

Class participates in a dream theatre workshop. Students are invited to bring dream material to class to share and work on in a theatrical way.

**Read: "Waking Dreams" Watkins (excerpt)**

**Due Thu, 3/10**

10

**Week Ten****The Theatre of Prison**

**Mar 22 & 24**

Exploring the dynamics of healing risky stories within the penal system.

**TUESDAY, MARCH 22****Ethics of Prisons / Ethics of Prison Work**

Presentation on the Prison Industrial Complex – challenges, dehumanizations, slavery. Wherefore healing?

**Watch: 13<sup>th</sup> – Documentary – by Ava Duvernay (Available free on YouTube)**

**Due Tue, 3/22**

**THURSDAY, MARCH 24****Prison Shakespeare**

Class conversation about the ethics of working with incarcerated populations living in a landscape of vulnerability...

"Shakespeare behind bars." It's a thing. But as the saying goes, perhaps it matters less *what* we do than *why we are doing it*. Topics of culture, identity, appropriation, invitation, and expression come in here. Is it healing? Class conversation about the work of Australian founder of *Queensland Shakespeare Ensemble*, who runs regular theatre programs for inmates of Borallon Correctional Facility in Brisbane. What is healing, what is challenging about doing theatre in prisons? Visit with formerly incarcerated individuals working on Restorative Justice now.

**Read: "Prison Shakespeare" – Pensalfini (Ch 4 & 5, pp. 107-187)**

**Due Thu, 3/24**

Title your submission: **10.your surname.prisonshakespeare.docx**

**PAPER TWO: 5 page CREATIVE paper – “Memory and Imagination”** **Due Thu, 3/31**

**WRITE A FIVE PAGE CREATIVE PAPER** on the theme “memory and imagination”. Look back at material covered during weeks 5 - 10, and pick a collective or shared (cultural?) experience with which you have a particularly strong connection. How have you noticed memory being used either in helpful (healing?) or hurtful ways? What role might imagination play in this instance to either further the pain or perhaps alleviate it and even bring about healing? Tell your story in any CREATIVE way you choose – poem, epic story, fable, narrative, journal, pretend interview, short play, etc.

*Title your submission: 10.your surname.paper2.docx*

11

**Week Eleven** **Prison / Education: Challenge, Conflict, and Power** **Mar 29 & 31**

“How to create spaces of liberty inside the walls of a prison? Prisoners have the freedom to analyse their past...and to invent their distant future....But what about the present?” Boal, *Games for Actors...*

**TUESDAY, MARCH 30** **Transgression**

Class discussion about the nature of prisons as hosts of hostility and isolation; the panopticon as pathology. Wherefore healing in this environment? What are some ethical concerns?

**Read: “Teaching to Transgress” – bell hooks (excerpt)** **Due Tue, 3/29**

*Title your submission: 11.your surname.hooks.docx*

**THURSDAY, APRIL 2: Possibilities** **TO & Restorative Justice**

The power of Restorative Justice. A deep dive into a new modality of healing and the arts, using Theatre of the Oppressed with Restorative Justice through a partnership with Healing Dialogue and Action.

12

**Week Twelve** **Into Action** **Apr 5 & 7**

“This theatre should be a rehearsal for action in real life, rather than an end in itself.” Augusto Boal, *The Aesthetics of the Oppressed*.

**TUESDAY, APRIL 5** **The ethics of theatre & therapy**

What are the ethics of moving someone from observation to action? The power of dramatherapy is framed by ethical considerations. Students explore the possibilities and constraints of the application of Theatre of the Oppressed within a therapeutic context.

**Read: “Chap 37: Therapy” – Blair, Brioc, Schutzman (pp. 343-354)** **Due Tue, 4/05**

*Title your submission: 12.your surname.ch37therapy.docx*

**THURSDAY, APRIL 7** **On Action**

Class participation in another technique that made the body of work *Rainbow of Desire* world renowned.

**Read: “Postscript” to *Games for Actors...* – Boal (pp. 298 - 301)** **Due Thu, 4/07**

*Title your submission: 12.your surname.postscript.docx*

13

**Week Thirteen** **Trauma Drama** **Apr 12 & 14**

“...the attempt to understand trauma brings one repeatedly to this peculiar paradox: that in trauma the greatest confrontation with reality may also occur as an absolute numbing to it...” Caruth, *Trauma:*

*Explorations in Memory*

**TUESDAY, APRIL 12** **Guhahamuka**

How does one navigate healing in a world of unspeakable harm and trauma?

**Read: "The Inner World of Trauma" – Singer (excerpt)** **Due Tue, 4/12**

*Title your submission: 13.your surname.singer.docx*

**THURSDAY, APRIL 14** **Unspeakable Museums**

Class participation in the technique that was used in Rwanda called "Museum of the Unspeakable".

**Review: "We Cry on the Inside" Fletcher, Blair (+description of the technique)** **Due Thu, 4/14**

14

**Week Fourteen** **On Matters Personal and Political** **Apr 19 & 21**

"... personal problems are political problems. There are no personal solutions at this time. There is only collective action for a collective solution." Carol Hanisch, "The Personal is Political," 1969

**TUESDAY, APRIL 19** **Countering Amnesia**

How does one navigate healing in a world of unspeakable harm and trauma?

**Read: "Liberation Arts: Amnesia, Counter-Memory..." (34 pgs.)** **Due Tue, 4/19**

*Title your submission: 14.your surname.liberationarts.docx*

**TUESDAY, APRIL 21** **Playful Resilience**

Games and activities to build resilience and celebrate exemplary memory.

**Read: "Medicine Stories" Levins Morales (excerpt)** **Due Tue, 4/21**

*Title your submission: 14.your surname.medicinestories.docx*

15

**Week Fifteen** **On Matters Personal and Political (2)** **Apr 26 & 28**

In-class presentations touching themes about ethics, personal evolution, and future dreams of the world.

**TUESDAY, APR 26** **Final Presentations (Group 1)**

First group presentations (Group 1).

**Self-Reflections Texts, ("Group 1")** **Due Thu, 4/28**

*Title your submission: 15.your surname.SELReflections.docx*

**THURSDAY, APR 28** **Final Presentations (Group 2)**

First group presentations (Group 2).

**Self-Reflections Texts, ("Group 2")** **Due Tue, 5/3**

*Title your submission: 15.your surname.SELReflections.docx*

**WRITE A 5 PAGE FINAL REFLECTION PAPER due on Tue, 5/10/22, by 8:00 AM. There will be no final exam or class meeting other than the electronic submission of this final paper.**

*Title your submission: xx.your surname.finalpaper.docx*

**FINAL PRESENTATIONS: Tuesday and Thursday, 4/26/22 and 4/28/22, 10:00 – 11:50 a.m.**

Final presentations using a mix of poetry, song, movement, aesthetics, and any other supplementary tools the student wishes, telling the narrative of the student's own understanding of the "rupture" that has helped make/shape their journey, along with the "evolution" they have undergone as a result of this experience, and finally their express dream/desire of the future path as a direct result of this life experience. These autobiographical, personal/theatrical expressions may be vague, obscure, artistically opaque so as to shield the personal story from the harsh light of conscious witness; however, students are encouraged to explore courageous expressivity in a social/cultural context. The idea is to be bold, inspiring, and honest. Texts that show these three parts (rupture, evolution, and dream/desire of future) are due the day of the 5 – 10 minute class performance / presentations. Expectation is that material is memorized and not read. The emphasis here is on performance, not on presentation.



**FINAL REFLECTION PAPER: DUE Tuesday, 5/12/20, 8 a.m.**

Final reflection paper is a culminating work based on your experiences in this class. Look back at the readings, the exercises, the conversations and anything else that has accompanied your journey through this course. What were the major learning experiences for you? What were the largest challenges for you during this course, and what did you do to surmount them? Connect your personal experiences in class with any of the reading material we have covered, the topics and conversations we have had, and your own personal opinions. Let this paper be an invitation for creative dialogue about difficult issues – that is, let this paper be a “stage of healing” for you.

## 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, <http://policy.usc.edu/scientific-misconduct>.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### Support Systems:

*Campus Support & Intervention (CSI) – (213) 740-0411*

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscса.usc.edu>

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <https://titleix.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://titleix.usc.edu/>

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)