



THTR 305a – 63019– Directing

Units: 4

Term: Spring 2022

Day/Time: Monday / Wednesday 9:00 -11:50 am

Location: PED 202

Instructor: Christopher Shaw

Office: JEF- 211, (JEF Building 2nd floor)

Office Hours: By appointment

Contact Info: shawchri@usc.edu

(323) 632-4894 (Cell, TEXT ok)

Course Description

Examination of basic directorial principles. Pre-production analysis and rehearsal procedures; relationship of the director to actor. This course will actively examine the fundamental principles of directing for the stage. Topics covered in this course will include script analysis, practical approaches to staging theatrical realism, directorial presentation skills, techniques for communicating with actors, rehearsal techniques, and the creation of the director's prompt book.

Learning Objectives

- 1) Acquire a basic understanding of the skills and procedures required of a stage director to effectively prepare and rehearse for a theatrical production
- 2) Incorporate and apply detailed analysis and preparation into an effective rehearsal process, in support and guidance of the actors' work, and in conjunction with the overall vision of a scene from a play.
- 3) Cultivate the leadership skills necessary in leading a group of actors through an effective rehearsal process.
- 4) Gain practical experience in the role of director through:
 - a. Classroom exercises
 - b. In- class rehearsals
 - c. Director prompt book preparation
 - d. Exploration, application and utilization of methods explored in class prompt book guidelines and reading assignments
 - e. Presentation of scene-work directed by the student

Course Notes

All students in this class are required to act in other student-director scenes. Time and availability outside of class for director preparation and rehearsals as both director and as actor for other scenes is extensive, expected and required in order to succeed in this course. If you cannot meet those requirements, do not take the course. There will be a considerable amount of time spent WATCHING others work and requires your feedback for participation points – this is where you can learn a LOT – but it requires self motivation and focus - if you want to be on your feet working every class do not take this course. Like in the professional world outside of school only you can manage your desire, interest and commitment.

USC Technology Support Links

[Student Toolkit \(Including Zoom Info\)](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

IT Services 213 -740 – 5555 or email consult@usc.edu

Required Readings and Supplementary Materials

A Sense of Direction by William Ball (available in USC Bookstore and on Amazon [HERE](#))

Shaw. THTR 305A Course Reader. (Required -- available at USC Bookstore or to purchase digitally)

3-Ring Binder (½"-1") (purchased by the 2nd class) ***and labeled divider tabs*** for binder equal to numbered sections dictated in Director Prompt Book (per Course Reader Pages 52 – 60)

Various Plays as PDF TBD (for after Mid Term)

Description and Assessment of Assignments

All of the following assignments below must be completed thoroughly and in a timely fashion per established schedule and per the PDF guidelines. Assignments and in-class work and presentations will be assessed accordingly and in direct relation to the grading rubrics per project and the rules and expectations presented in the full body of this syllabus. The Guidelines in Course Reader and per Grading Rubrics are posted on Blackboard.

All reading assignments lead into class discussion on the reading – engaging in, contributing to, and participating in the discussion will be both an assessment of your reading comprehension (completion of the assigned reading) and an assessment of a portion of the gradable component of *participation*

Another aspect of assessment will be based on the demonstration of the student in directly applying the concepts and practices of the reading and the prompt book in their in - class work, rehearsals and scene presentations. Incorporating / applying that which is taught to OTHERS while observing others work into your own in class scene rehearsals and presentations is also expected.

Assignments and work will include:

1. Conceive and direct a 2-3 minute scene based on a visual image selected by the student.
2. Direct a 5-8 minute scene from a play TBD
3. Conduct an in-class rehearsal and do a final presentation for all scenes.
4. Conduct oral directorial presentation for one scene.
5. Conduct a minimum of two rehearsals per week outside of class time for all scenes.

Assignments and work will include: (Continued...)

6. Submit the following written documentation for the scenes :

- Director prompt book, with completed sections per PDF guidelines (for Image Scene only)
- Written assessment for both scenes - all due by email after your presentation.

7. Show readiness and fully engaged participation in all class discussions and text readings as well as complete all assigned readings.

8. Provide fully engaged participation for all exploratory and analytical work.

9. Act in fellow director's scenes – required.

10. NOTE:. I suggest organizing a “trio” for cast / director that rotates in one rehearsal session to cover all three director projects when possible. Equal time must be given to each director in a rehearsal group session in the outside rehearsals. Set a timer.

11. Props and Costumes must be provided by the actors and directors for in class rehearsals and scene presentations – no “miming” objects please.

Grading

Assignment	Points	% of Grade
Director Production Presentation Image Scene	5	5
Scene work, in- class rehearsal (2 @ 10 pts each)	20	20
Scene Presentation "Image Scene" (Mid Term)	20	20
Scene Presentation Scripted Scene (Final)	20	20
Prompt Book - for image scene - completed per guidelines	15	15
Written Self Assessment Scene 2	5	5
Cumulative Active Class Participation / Contribution	15	15
TOTAL	100	100

Grading Breakdown / Assessment

1. **SCENE WORK** For each directed scene assignment, the student is expected to perform well in each of four distinct categories:

- A. Follow directions of the assignment (in guidelines, in rubric and explained in class).
- B. Lead a rehearsal that demonstrates skills being taught in class (in guidelines, in rubric and explained in class)
- C. Demonstrate that the scene is well prepared, and exciting to watch, and in service of a clear and vivid story
- D. Display a creative physical use of the space and the actors through staging and ground plan choices, guiding of performances, and creative and economical design choices

Grading Breakdown / Assessment *(continued...)*

A Grading rubric for both in-class rehearsals and final presentations, director presentation and prompt book will be made available to review.

2. **DIRECTOR PRESENTATION** Each directorial presentation must be no longer than 5 minutes and incorporate visual aids. Details will be discussed in class.

Grading rubric for director presentations will be made available to review in course reader and on Blackboard

3. **WRITTEN WORK THAT ACCOMPANIES SCENE WORK** The student is expected to perform well in each of the following categories:

A. Your prompt book must be neat, following the directions that are given, thoroughly documented, and show creative insights into text analysis and realization of directorial ideas on paper.

B. Your written self-assessment must include detailed working objectives and a clear description of the extent to which you achieved them.

For more specific requirements, please see guidelines and grading rubric.

Grading Scale

Course final grades will be determined using the following scale

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

When the 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.

Absences/Tardiness

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of **100%** of the Ensemble **No absences or tardies are allowed.** **Cumulative active class participation points will be lost.** *Participation (of which attendance is a component) is weighted at no more than 15% as per University Guidelines*

Note: *If a deadline is missed because of a classmate/ project partner's unavailability, the available partner/s will not be penalized. If problems arise, a discussion with the professor with all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable.*

Participation and Collaboration

I expect students who want to be in the classroom and want to perform well. “Performing well” means focused participation in the classroom even as a “spectator”. Spelling and grammar are expected to be perfect; each assignment is expected to be well thought out, clearly understood and presented, and you are expected to perform beyond the simple limits of the instructions. The methods being explored in the reading, prompt book and in- class rehearsals are expected to be applied. I also expect students to communicate if they have questions about instructions or vocabulary. As the course moves quickly, you may have to attend an office hour in order to get your questions answered. But ask them.

MISSED WORK DUE TO EXCUSED ABSENCE Because of the compacted schedule, **you cannot make up a presentation, in-class rehearsal, or final scene rehearsal or scene presentation.** Exceptions will not be made to this policy. Check your calendars to ensure that important dates in this class do not fall on important dates for you during the semester. Due to the nature of this workshop class; in-class participation (and any collaborative exercises done in class) cannot be made up. Homework assigned on the day of your absence can be obtained from one of your colleagues. I do not accept late work for any unexcused absence.

REHEARSAL ETIQUETTE (As Director and Actor) Being absent for an in-class **or from a scheduled out of class rehearsal is not acceptable.** Be early and ready to work for all rehearsals. Be responsible for creating a good working environment. Be respectful of others. **Set up agreed rehearsal times and honor them.** Any physical demands (intimate, violent) must be simulated and properly discussed and rehearsed so as not to endanger yourself, your actors & scene partners, or classmates. This includes the use of or throwing of properties. Weapons of any sort (real knives, guns etc...) are not to be used in scene work, ever. If your scene requires a weapon of any sort, discuss with professor. These policies apply to all in-class rehearsals and out of class rehearsals.

Grading

For in- class rehearsals, scene work and written work, as well as classroom focus and participation grades will be earned as follows:

“A”- Performance of the student has been at the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual and creative initiative.

“B”- Performance of the student has been at a high level, showing consistent and effective achievement in meeting course requirements.

“C”- Performance of the student has been at an adequate level, meeting the basic requirements of the course.

“D”- Performance of the student has been less than adequate, meeting only the minimum course requirements.

“F”- Performance of the student has been such that minimal course requirements have not been met.

The final course grade is articulated as a Letter Grade. This grade is translated into a G.P.A using the following scale: A = 4; A- = 3.7; B+ = 3.3; B = 3; B- = 2.7; C+ = 2.3; C = 2; C- = 1.7; D = 1; F = 0. 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 has been good, but will be weighted toward the negative end of the scale for those with poor attendance and participation.

Assessment of “Participation” 15% of the final grade is earned through class participation. This will be defined as:

- *Students are required to be present and be on time for all classes and scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. If the student has more than 2 absences or late arrivals during the course they will not be able to fulfill their ability to fully participate in class. Additionally, students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.*
- *Appropriate rehearsal clothing and props for ALL EXERCISES AND IN CLASS REHEARSALS.*
- *Openness to new methods of working and eagerness to attempt them.*
- *Constructive feedback on classmates’ presentations.*
- *Energized support of all classmates’ work.*
- *Willingness to experiment and apply the constructive feedback of professor and fellow students on one’s own work.*
- *Meeting all assignment deadlines.*
- *Availability to fellow classmates to rehearse outside class.*

Course expectations and requirements:

- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting.
- Correct props and costumes are expected for all in class rehearsal and scene presentations
- Assembled prompt book in 3-ring binder must be utilized even if “in-process” for all in-class rehearsals – leading a rehearsal from a few loose script pages without the prompt book, and applicable work applied is not acceptable. No electronic copies (laptops, tablets, phones) may be used in class .
- When participating as an actor wear appropriate rehearsal clothing for all in class rehearsals.
- When participating as a director – appropriate props for all rehearsals must be provided – no pantomime or imaginary “air / space objects” please.
- Openness to new methods of working and eagerness to attempt them.
- In class active student analysis and commentary when requested.
- Constructive feedback on classmates’ presentations when requested.
- Energized support of all classmates’ work.
- Willingness to experiment and apply the constructive feedback of professor and fellow students on one’s own work.
- Availability to fellow classmates to rehearse outside class.

Assignment Rubrics

All assignment rubrics will be available on Blackboard and when possible emailed to entire class.

Assignment Submission Policy

All written work turned in will contain the following or will not be accepted:

1. Your name
2. Course name, number, and section
3. Assignment label
4. Date
5. Must be stapled or in binder in orderly fashion

Due Dates

Reflected in schedule on following pages. All assigned due dates must be met on time with proper preparation. No late assignments will be accepted. Students absent from presentation date without an official excused absence will receive a 0 for that portion of assignment. All directors are required to have a back-up exercise or rehearsal plan to work on with the actor (s) if an actor is missing from in-class rehearsal portion of project.

Grading Timeline

Per schedule and rules previously stated. Per class schedule / at time of presentation of various graded assignments. If a student is concerned about their grade or progress in class, they should make an appointment to discuss this with the professor. Midterm grades will reflect only a "satisfactory" or "unsatisfactory" score.

Additional Policies

- *Respect the course and your colleagues.* Everything you do in class is reflected in your grade, especially your participation and collaboration with your colleagues. Please respect the studio space, your colleagues, and the working environment
- No eating / no food allowed in class at any time
- Please use restroom before class and during break, **do not interrupt the flow of class with leaving studio** unless for an emergency
- If you are outside of our studio while class is in session for any reason – **wait** until the work that is happening in space is finished before you re-enter studio.
- There is absolutely no technology allowed during class except the device you are using to attend class. No cellphones, no computers. no texting , no social media – TURN THEM OFF AND PUT THEM AWAY
- Use of cell phones in class will result in 5-point overall grade reduction for each incident – I will call you out in front of the entire class - so you have fair warning now.
- Students must be in proper rehearsal clothes at the start of class if presenting a scene.
- Please refrain from distracting unfocused unprofessional behavior during class – you are expected to practice the focused respectful behavior displayed in the professional world and in keeping with the mature professional culture of SDA. Behave as an observing participant the way you would want the class to behave when you are on the floor working.

Course Schedule: A Weekly Breakdown. (NOTE: Since this is a live studio style class where we work on the craft live during class time this schedule is always subject to change)

Week #1

Monday 1/10/22:

Introduction. Course outline and expectations.

Read Syllabus

Read Directing Image Scene Document (In Course Reader Pg 1)

HOMEWORK DUE WEDNESDAY 1/12/22:

Find Image(s) for Image Scene, bring two choices printed out in color (for Zoom it will be shared screen – be prepared to share images and discuss ideas)

Wednesday 1/12/22:

Discuss Directors Prompt Book, Directors Presentation, Image Scene : ***in Course Reader***

Review(in Class) Director Presentation Document : ***in Course Reader***

Review (in Class) Image Scene Development Questions: ***in Course Reader***

PRESENTATION: All Students Informally Present and discuss Image Scene “Images”

WEEKEND HOMEWORK prep for week #2:

Answer “prompts” for Image Scene (*In Course Reader pg 43-45*) typed out placed in 3 ring binder

Read: *A Sense of Direction* Pages 3-36

Prepare: Director Presentation (*in Course Reader Page 46 – 50*)

BEGIN Creating Image Scene Script (see PDF examples on blackboard) / Prompt Book (*in Course Reader Pgs 52-59*)

Week #2

Monday 1/17/22: NO CLASS : MLK DAY

Wednesday 1/19/22:

Discuss weekend reading assignment.

Director Presentations: Image Scene (50% of class) **(Graded)**

Discuss Image Scene Prompt Book (Pg 52-59)

WEEKEND HOMEWORK prep for week #3:

Read: *A Sense of Direction* “Auditions and Casting” Pages 37-43

Read : *Course Reader Page 3 - 25 : “Blocking” (from Jon Jory “Tips – Ideas for Directors”)*

Read:*Course Reader Page 26 - 32: “Blocking” (from William Ball “A Sense of Direction”)*

Read: *Course Reader Page 33 – 42 : “Helping Actors Communicate Through Groundplans”*

Begin Image Scene Prompt Book / Script : ***in Course Reader (Page 52-59)***

Casting: Image Scene Casting Due Wednesday (***Start thinking / asking***)

Prepare: Director Presentation (*in Course Reader Page 46 – 50*)

Week #3

Monday 1/24/22:

Director Presentations: Image Scene (50% of class) **(Graded)**

Discuss weekend reading (more specifically referenced next class)

Discuss Image Scene Prompt Questions and Prompt Book (Pg 52-59)

Discuss “Stages of Rehearsal” / Sign Up for In Class Rehearsal

Wednesday 1/26/22:

Address questions about Image Scene and Director Presentation.

Exercise – Blocking and Composition / Groundplan in space and Blocking Notation

ALL – Present Image Scene Casting

Discuss “Stages of Rehearsal” / Sign Up for In Class Rehearsal

NOTE: For Upcoming In-Class Rehearsals I will look at your prompt book to see that you have the beginning stages of the work including ground plan and preliminary blocking ideas)

WEEKEND HOMEWORK:

Begin preliminary work on Director Prompt Book for Image Scene : *in Course Reader*

NOTE: Above work to Include groundplan and preliminary blocking

Reading: *A Sense of Direction* Pages 44-92

Week #4

Monday 1/31/22:

Discuss weekend reading

In Class Rehearsals: Image Scene

Rehearsal Stage: Table Work / Preliminary Blocking

5 Scenes

NOTE: For ALL Upcoming In-Class Rehearsals I will look at your prompt book to see that you have the beginning stages of the work including ground plan and preliminary blocking ideas

Wednesday 2/2/22:

In Class Rehearsals: Image Scene

Rehearsal Stage: Preliminary Blocking

5 Scenes

WEEKEND HOMEWORK:

Continue work on Image Scene Director Prompt Book / Image Scene Rehearsals

Week #5

Monday 2/7/22

In Class Rehearsals: Image Scene

Rehearsal Stage: Preliminary Blocking / Blocking Rehearsals

5 Scenes

Wednesday 2/9/22

In Class Rehearsals: Image Scene

Rehearsal Stage: Stop / Start

5 Scenes

WEEKEND HOMEWORK: Director Prompt Book / Image Scene Rehearsals

Week #6

Monday 2/14/22

In Class Rehearsals: Image Scene

Rehearsal Stage: Fine Tune / Run with Notes

5 Scenes

Wednesday 2/16/22

In Class Rehearsals: Image Scene

Rehearsal Stage: Fine Tune / Run with Notes

5 Scenes

WEEKEND HOMEWORK: Director Prompt Book / Image Scene Rehearsals

Week #7

Monday 2/21/22 **NO CLASS** – PRESIDENTS DAY

Wednesday 2/23/22

In Class Rehearsals: Image Scene

Rehearsal Stage: Fine Tune / Run with Notes

5 Scenes

WEEKEND HOMEWORK:

Reading: ***A Sense of Direction* Pages 93-124**

Reading: ***"Table Work"* by Jon Jory (in Course reader)**

Week #8

Monday 2/28/22

Group 1: PRESENT 5 Image Scenes (**Mid Term Graded**)

And group feedback “what worked, what you would have liked to have seen more of?”

Group 1 Prompt Books Due Next Class

Wednesday 3/2/22

Group 2: PRESENT 5 Image Scenes (**Mid Term Graded**)

And group feedback “what worked, what you would have liked to have seen more of?”

Group 1 Prompt Books Due (**Graded**)

Group 2 Prompt Books Due Next Class

Weekend Homework:

TBD

Week #9

Monday 3/7/22

Discuss Weekend reading incl “Table Work” PDF

Group 3 : PRESENT 5 Image Scenes (**Mid Term Graded**)

And group feedback “what worked, what you would have liked to have seen more of?”

Group 3 Prompt Books Due (**Graded**)

Group 4 Prompt Books Due Next Class

Wednesday 3/9/22

Group 4: PRESENT 5 Image Scenes (**Mid Term Graded**)

And group feedback “what worked, what you would have liked to have seen more of?”

Group 3 Prompt Books Due (**Graded**)

Group 4 Prompt Books Due Next Class

Week #10

SPRING BREAK

Week #11 - #14 (3/21 – 4/15)

TBD : In Class Rehearsals of SCRIPTED SCENE (Scene #2)

Week #15

Monday 4/18/22

Group 1 - PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**

And group feedback “what worked, what you would have liked to have seen more of?”

Wednesday 4/20/22

Group 2 - PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**

And group feedback “what worked, what you would have liked to have seen more of?”

Week # 16

Monday 4/25/22

Group 3 - PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**

And group feedback “what worked, what you would have liked to have seen more of?”

Wednesday 4/27/22 (Last Day of Class)

Group 4 - PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) 1 **(Graded)**

And group feedback “what worked, what you would have liked to have seen more of?”

FINAL: FRIDAY MAY 6, 8 – 10 AM

The Final is dictated by the creative process of the class so specifics will be discussed later in the semester

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 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) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

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

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>)

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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 Student Accessibility Services - (213) 740-0776

<https://osas.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.

