

Theatre 302: Shakespeare in His World

Section # 62847R -- 4 units

Spring 2023 -- Tuesdays and Thursdays, 4:00-5:50 pm

The Massman Theatre

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116 DRC

Office Hours: By appointment via email.

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Course Description

The Renaissance nurtured the genius of Shakespeare, who is today the most produced playwright in the world. This course focuses on Shakespeare's drama by examining (1) the historical and cultural contexts in which Shakespeare lived and wrote; (2) his playwriting strategies, with special emphasis on the influences that shaped his dramaturgy; and (3) the multiple ways that his plays continue speak to our contemporary moment. Special attention will be paid to his plays as scores for performance and his use of the different genres. Classes will be highly interactive, blending discussions with in-class presentations and artistic projects. This course is primarily for dramatic arts majors and serves as an upper division elective in critical studies, but anyone with a passion for theatre, literature, the arts, and knowledge is welcome.

Course Objectives

- Build knowledge and appreciation for the theatrical and cultural contexts which influenced Shakespeare.
- Create awareness of how Shakespeare speaks to contemporary issues such as gender, racial, religious, and political identities.
- Sharpen analytical thinking through close readings of selected plays in various genres.
- Experience Shakespeare's plays as scores for performance through the viewings of contemporary theatrical productions and the creation of artistic projects.

Learner Outcomes

- Demonstrate understanding of Shakespeare's cultural and theatrical contexts through class discussions and a graded in-depth analytical paper.
- Develop expertise in research through an in-class presentation on an assigned historical topic and participation in a final seminar on current issues in Shakespeare studies.
- Practice critical thinking class discussions, research, and the analytical paper.
- Apply the knowledge gained in the course to a collaborative artistic project.

Technological Proficiency and Hardware/Software Required

- The platforms for this course are the SDA room as assigned, Blackboard, Zoom, and USC email.
- Research can be conducted through electronic resources at the USC Library. Instructions for using these resources are posted on Blackboard.

- A device that has a webcam, microphone, and internet access, as well as standard office software (including a power point for presentations and document/pdf software for written work).
- Presentations in class can be shared through zoom or directly through a power-point.
- Written work must be submitted as **Word docs or PDFs** in order that files open properly on Blackboard.
- Presentation outlines may be uploaded to Blackboard either as a PDF or a Power Point.

Class Session Notes

This course will be conducted in person and will follow the policies and protocols for health and safety as established by USC and by LA City and County Officials. Zoom will be used for in-class presentations and for emergency purposes only. (See also **Course Norms and Expectations** below.)

ON-GROUND:

- Arrive promptly and in compliance with health and safety protocols
- Bring reading and course materials with you to class. If a reading/viewing has been assigned for that day, be sure to have read/watched and thought about it in advance.
- Come ready to participate.
- As per USC policy, only absences for religious holidays are excused. All other absences count. Should you need to miss class due to illness or an emergency, reach out to me and your peers to help you catch up on any missed work. (See **Attendance** below.)
- Feel free to communicate with me about any difficulties you may be experiencing in class.

IF the Course must move ON-LINE:

- Keep your camera on (so we all can see you), mute your microphone (to avoid feedback) unless you are speaking, and log on as individuals. If you have bandwidth or connectivity problems that make it best to keep your camera off, please speak with me about it.
- All times for Zoom links are given in LA time, so adjust accordingly if you are in another time zone.
- If for any reason my internet goes down during a class session, I will reconnect as soon as I am able. If your internet goes down, communicate with me as soon as possible.

Course Norms and Expectations

PARTICIPATION: You are expected to participate fully in all classes, whether on-ground or online. If at any time you are unable to attend class, email me immediately. Participation and good communication about absences is mandatory **to achieve full credit** for the course.

PREPARATION: You are expected to arrive in class having read or viewed and thought about the assignment for that day.

ENSEMBLE: We will function as an ensemble for this term's seminar. You are therefore expected to respect all members of the class; to work collaboratively with each other; and to show responsibility toward each other, especially when working with your team on artistic projects.

ATTENDANCE: Attendance and punctuality are mandatory to build our ensemble. If you are ill, please do not come to class. I and your peers will help you catch up. Absences for auditions or professional work will be counted as regular absences. (See also **Extracurricular Commitments and ISPs** below.) If you are unable to attend a class or will be late for any reason, email me in advance.

ASSIGNMENTS: While the content of each class session may be adjusted to accommodate the pace of class, due dates for graded assignments will not change. No late work will be accepted and students are expected to manage their time in accord with the due dates. If you have an unforeseen emergency, email me immediately.

TECHNOLOGY: Courtesy dictates that you put your cell phone away and do not surf the web on your laptop during class sessions.

A pattern of lateness and/or absence and/or a lack in any of the expectations outlined here can significantly impact your final grade. (See **Grading Breakdown** below.)

Required Materials

The books listed below have been ordered for you at the bookstore. You must purchase the Course Reader through the bookstore at <https://shop.universitycustompublishing.com/select-school/>, but other texts can be ordered online if you prefer.

1. *Digital THTR 302 Course Reader*.
 - Readings in *The Course Reader* may not appear in the order that they are assigned. Therefore, please familiarize yourselves with the content of the *Reader* before the course begins.
2. Shakespeare, *Romeo and Juliet* (Arden or any edition).
 - **NOTE:** YOU WILL NEED THIS PLAY IN THE FIRST WEEK!
3. The Coopers' Play: *The Fall of Man*, free at <https://users.pfw.edu/flemingd/yorkplays/York05.html>
4. Shakespeare, *Four Tragedies* (Bantam).
 - **IMPORTANT:** Be sure to get this edition because it includes assigned reading from Shakespeare's source materials.
 - Contains *Hamlet*, *Othello*, *Macbeth*, *King Lear*, as well as excerpts from *King Lear* and Holinshed's *Chronicles*.
5. Shakespeare, *Much Ado About Nothing* (Penguin or any edition)
6. One Scholarly Article on Shakespeare from a Contemporary Point of View. Free at the USC Library.
 - See the description of the Final Examination (below) for more information.

Sharing of course materials outside of the learning environment

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. See [The USC Student Handbook – Policies and Policy Governance](#) for fuller details.

Assignment Submission Policy

- Required dates, submission information, and the list of presentation topics will be posted on Blackboard. Weekly announcements will help keep you on track and let you know of any necessary adjustments to the schedule.
- All Research Presentations and Artistic Projects will be scheduled during class sessions.
- Written work will be submitted through Blackboard.
- **No late work will be accepted for graded assignments.**
- If you have conflicts or issues with the timely submission of assignments, contact me **in advance** of the deadlines.

Assignment Descriptions and Grading Breakdown

1. READINGS, VIEWINGS, and DISCUSSIONS:
 - To be completed by the due date as given on the class schedule.
 - Always bring the assigned readings with you to class, since we will read aloud and analyze passages in nearly every class.
 - Always view and make notes in advance of class whenever a theatrical production is scheduled as a required viewing.
 - If you do not keep up with the readings and viewings, your final grade will be impacted.
2. IN-CLASS RESEARCH PRESENTATION OF TEN MINUTES (25%):
 - Topics and due dates will be distributed during the first week of the term.
 - Presentations are intended to provide background information and to spark class discussions.
 - You will be held to the time limit.
 - You should plan a low-tech talk. If you wish to use a power point, be prepared to share your computer screen either directly or through zoom. If the technology fails, you must be flexible enough to go on without it.

- A one-page written outline or your power point will be due via submission on Blackboard at the time of the presentation, together with a bibliography of 3 to 5 sources that you consulted as your research.
3. ARTISTIC PROJECT OF FIVE TO TEN MINUTES (25%)
 - Develop a scene from a play studied in class. You may present this scene live or screen it in a filmed version.
 - Students will be assigned to collaborative ensembles of 3 or more students.
 - Within the ensemble, students can choose to act, direct, design, etc., according to the needs of the project.
 - Projects should run from 10 to 15 minutes and must be presented on the due date.
 - At the due date, each person in the ensemble will also be required to turn in a **2-page paper** through Blackboard that discusses (1) the goals of the work; (2) your role within the project; and (3) how the work contributes to your understanding of Shakespeare.
 - More detailed information on these projects will be given in class.
 4. A 4-5 PAGE ANALYTICAL PAPER (25%)
 - An in-depth analysis of plays, using the literary and critical tools introduced in the course.
 - Topics and information about the paper will be made available during the semester.
 5. THE FINAL EXAMINATION (25%)
 - Choose a journal article or chapter from a book that discusses Shakespeare in light of a contemporary issue that interests you. Instructions for how to search are available on Blackboard.
 - Write and submit a 1 page abstract and assessment of the article before the examination date.
 - At the in-person final, be prepared to state: (1) the title, author and source of your selected article; (2) its main thesis in one sentence; and (3) your biggest take-away from the reading. You will also be expected to engage in a seminar discussion of all the articles submitted by your peers.
 - **The final examination is scheduled as required by the university. Please make any travel arrangements with this final date and time in mind.**

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

Grading Breakdown and Scale

The graded assignments will be weighted as detailed above. P/NP assignments will affect your final grade if you neglect them with NP being counted as an F. The final course grade is determined according to the following scale:

Excellent:	A	95-100
Excellent:	A-	90-94
Good:	B+	87-89
Good:	B	83-86
Good:	B-	80-82
Average:	C+	77-79
Average:	C	73-76
Average:	C-	70-72
Poor:	D+	67-69
Poor:	D	63-66

Poor:	D-	60-62
Failing:	F	59 and below

“Excellent” means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that there is poor understanding of the class content by term’s end; and/or gaps in the successful completion of work; and/or a lack of responsibility toward the class ensemble.

When the raw average of all assignments falls between two grades, the final grade will reflect the positive end of the scale for students whose attendance, participation and responsibility to the class have been good, but will reflect the negative end of the scale when attendance, participation and responsibility have been lacking.

If you have a pattern of repeated absences, a lack of participation in class discussions/exercises and late submission of assignments/papers, your final grade will be lowered further by as much as one half to one full grade.

Grading Timeline

Every effort will be made to turn back work in a timely fashion. Grades and feedback will be available through Blackboard.

Additional Course Policies

- If you are a non-native speaker of English and/or you are an international student, make an appointment with me in the first two weeks to determine whether language accommodations might be necessary.
- If you have a religious holiday or any other conflict, inform me during the first two weeks.
- Any work that does not fulfill the required assignment is an automatic F.
- If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
- I will be happy to discuss your work at any time during the semester.
- For USC Policies, see below.

Course Schedule (Dates are Subject to USC and SDA Policy Changes).

NOTE: For each unit of in-class contact time, USC also expects, on average, two hours of out of class student work per week over a semester. This course is 4 units of in-class time with an expected eight hours on average of out of class work per week.

Tu Jan. 10 **Prelude**

- Introduction to the course, the syllabus, and each other.
- Assignment of Presentation Topics and Due Dates.

Act I: *ROMEO AND JULIET* as a Paradigm of a Shakespeare Play

Th Jan. 12 **READ** the Prologue, first brawl, and first meeting of Romeo and Juliet in Act I of *Romeo and Juliet*

Tu Jan. 17 Shakespeare’s Life and production at Public Theatres of his Era (**Presentations**)

- **READ** in the *Course Reader*: “The Life of Shakespeare”; “The Bard’s Beard?”; “Theatres and

- Companies”; “Shakespearean Production I until 1642”; Prologue from *Henry V*
- **READ** Acts I and II of *Romeo and Juliet*

Th Jan. 19 Continue with Themes and Characters in *Romeo and Juliet*

- **READ** Acts III-V of *Romeo and Juliet*

Tu Jan. 24 Shakespeare’s Structure of Rising and Falling Action

Th Jan. 26 Seminar discussion on *Romeo and Juliet* in today’s world.

- **VIEW** *Romeo and Juliet* at the Globe Theatre on Digital Theatre + <https://edu-digitaltheatreplus-com.libproxy2.usc.edu/content/productions/romeo-and-juliet-shakespeares-globe>
“Adetomiwa Edun and Ellie Kendrick are the star-crossed lovers in Dominic Dromgoole’s fresh and vibrant take on Shakespeare’s famous tragedy.”

REGISTRATION NOTE: Friday, Jan. 27, is the last day to add/drop without a “W” or to select the “P/NP” option.

INTERLUDE: Acting in Shakespeare’s World

Tu Jan. 31 Acting at the Globe (Workshop) – The Book, the sides, and the directing

- **READ** in the *Course Reader*: “The Acting” from *Shakespeare at the Globe*; “The Boy As Woman” from *A Companion to Shakespeare Studies*; and scenes from *Antony and Cleopatra* and *King John*.
- **BRING** *Four Tragedies* to class with you as well.

Act II: Medieval Plays as Shakespeare’s School of Drama—*The Fall of Man*; *Othello*; *Much Ado About Nothing*

Th Feb. 2 The Theatre that Shakespeare saw as a child.

- Medieval Production (**Presentations**)
- **READ** in *Course Reader*: R. Williams, “English Medieval Drama” and S. Carnicke, “Medieval Theatre Revisited in Juana Diaz, Puerto Rico.”
- **READ** The Coopers’ Play: *The Fall of Man* at <https://users.pfw.edu/flemingd/yorkplays/York05.html>

Tu Feb. 7 Workshop on Shakespeare’s Soliloquies.

- **READ** in the *Course Reader*: Soliloquies from *Richard III*, *King Lear*, and *Othello*
- **BRING** *The Fall of Man* with you as well.

Th Feb. 9 **Shakespeare’s Tragic *Fall of Man* -- *Othello***

- **Presentations** on Tragedy and the Great Chain of Being
- **READ** Tillyard, “The Elizabethan World Picture” in the *Course Reader* and *Othello* (Acts I and II)— focus on Iago

Tu Feb. 14 Continue with *Othello* (Acts III-V) – focus on Othello

Th Feb. 16 Conclude *Othello* – focus on the three women

Tu Feb. 21 Seminar discussion of *Othello* in today’s world

- **VIEW** *Othello* at the English Touring Company on Digital Theatre + <https://edu-digitaltheatreplus-com.libproxy2.usc.edu/content/productions/othello-digital-theatre>
“The English Touring Theatre’s stylish reimagining of Shakespeare’s tragedy unlocks the play for a contemporary audience, presenting an Othello forced to conceal his Muslim faith in order to survive and thrive in Venetian society.”

Th Feb. 23 **Shakespeare's Comic *Fall of Man* – *Much Ado About Nothing***

- **READ** *Much Ado About Nothing*
- Shakespeare's use of subplots – focus on Hero and Claudius

REGISTRATION NOTE: Friday, Feb. 24, is the last day to drop a course without a "W" or to change "P/NP" to a letter grade.

Tu Feb. 28 Comedy and Comic Distance (**Presentation**)

- Continue with *Much Ado About Nothing* – focus on Beatrice and Benedick
- Dogberry and the role of the police

Th March 2 Seminar discussion of *Much Ado About Nothing* in today's world

- **VIEW** *Much Ado About Nothing* (2019) directed by Kenny Leon (New York Public Theatre)
https://archive.org/details/xebpsxfrn_gper4413-mp4-720p-3000k_202009

"Great Performances presents a Public Theater production recorded live at Free Shakespeare in the Park. After a highly successful, critically acclaimed run at the outdoor Delacorte Theater in New York City's Central Park, *Much Ado About Nothing* is a bold interpretation of Shakespeare's comedic masterpiece featuring Danielle Brooks as Beatrice."

Act III: Ancient Theatre as Shakespeare's School of Drama—Seneca's *Oedipus* and *Macbeth*

Tu March 7 Roman Tragedy: Seneca (**Presentation**)

- **READ** excerpts from Seneca's *Oedipus* in the *Course Reader*
- **READ** Act I of *Macbeth*

Th March 9 Continue with *Macbeth*

- Focus on the handling of Violence
- Focus on the supernatural and madness

Spring Recess—No Classes on March 14/16.

Tu March 21 Conclude *Macbeth*

- Is Macbeth an historical king, a medieval Vice character or an Elizabethan tragic hero?
- **READ** Excerpts from Holinshed, *Chronicles*, in *Four Tragedies*, pp. 911-934.

Th March 23 Seminar discussion on *Macbeth* in today's world.

- **VIEW** *Macbeth* at the Stratford Festival on Digital Theatre +
<https://edu-digitaltheatreplus-com.libproxy2.usc.edu/content/productions/macbeth-stratford-festival>
"Filmed live at the festival in 2016, Ian Lake and Krystin Pellerin bring to life one of literature's most infamous marriages, while Michael Blake takes on the adversarial role of Macduff."

INTERMISSION: Taking Stock So Far

Tu March 29 Assessing Shakespeare's Artistry (Discussion)

Th March 30 **ANALYTICAL PAPER IS DUE!**

- Seminar focusing on your analytical papers.

ACT IV: Shakespeare's Changing Reputation Over Time – *King Leir* and *King Lear*

Tu April 4 Thomas Kyd and Christopher Marlowe as Shakespeare's Greatest Competitors (**Presentations**)

- **READ** Selections from *The Spanish Tragedy* and *Faustus* (TBA)

Th April 6 Shakespeare's Greatest/Worst Play (depending on when you live)

- **READ** Act I of Shakespeare's *King Lear* and Act I of *The True Chronicle History of King Leir and His Three Daughters in Four Tragedies*, pp. 725-738

REGISTRATION NOTE: Friday, April 7, is the last day to drop this course with a mark of "W."

Tu April 11 Continue with Shakespeare's *King Lear*

- **READ** Acts II-III
- Focus on the storm and the role of disguise in the play.

Th April 13 The False End of Act IV (Workshop)

- **READ** Shakespeare's *King Lear*, Acts IV and V; and *King Leir* Act IV, scene 7 in *the Course Reader*

Tu April 18 Seminar Discussion on *King Lear* in today's world

- **VIEW** *King Lear* Broadway Theatre Archive on Digital Theatre + <https://edu-digitaltheatreplus-com.libproxy2.usc.edu/content/productions/king-lear-broadway-digital-archive>

"The formidable James Earl Jones reprises his critically acclaimed *King Lear* in this television adaptation of Joseph Papp's New York Shakespeare Festival production." He is joined by the equally formidable Raul Julia.

ACT V: Tying Up Loose Ends

Th April 20 A Comic Parody of Shakespeare! (TBA)

Tu April 25 **ARTISTIC PROJECTS ARE DUE!!**

Th April 27 Course Conclusions

- Review
- Preparation for the Final Examination

Final Examination (as detailed above): Thursday, May 4, 4:30-6:30 pm.

FURTHER SDA AND USC POLICIES:

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 [The USC Student Handbook – Policies and Policy Governance](#) Other forms of academic dishonesty are equally unacceptable.

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 (Video 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 follow all health and safety protocols that are established by USC and LA County during the semester. 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 USC’s instructions. 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 progress in class so that your education is not disrupted.

If face coverings (masks) are mandated indoors including in classrooms, they 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/>).

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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.