



THTR 430 – Stage Management II

Units: 3

Spring 2022 – Monday 11:30AM - 1:50PM

Location: DRC 105

Instructor: Scott Faris

Office: JEF 202

Office Hours: by appointment

Contact Info:

Cell: 917-825-2739

Email: scottfar@usc.edu

Course Description

Stage Management II is an advanced class in professional stage management teaching students the specifics of preparing for auditions, running rehearsals, preparing for tech, running tech, managing a show and techniques for calling a multi-set musical. The course includes information on the rules of Actor's Equity Association, specifically from the Production and LORT contracts. The class will include discussions about the challenges and problem solving in professional theatre and on various USC SDA projects.

Special Project: Each student will be required to teach a thirty-minute lecture on a topic related to live entertainment. The student will determine the specific area of interest using the criteria set forth in class.

Learning Objectives

By the end of this course, students will be able to demonstrate an in depth knowledge of the various areas of stage managerial responsibilities and execute the necessary paperwork to stage manage a production. Students will learn to apply a philosophy of stage management that stresses adaptability but above all, the psychology required for effective leadership. Specific objectives include the ability to create a safe, calm and secure rehearsal environment, to demonstrate communication skills, both written and verbal, the ability to organize space, people, materials and time required to build a theatrical production. They will continue to apply a practical understanding of the relationships between the creative team and crew and the ability to facilitate communication on a day-to-day basis and in emergency situations. Particular focus will be given to recognizing and understanding the creative vision of the director, managing their expectations and creating the environment for them to achieve their goal. They will also learn about the rules governing the Actors Equity Association contracts for Broadway (Production) and Regional (LORT) theatres.

Recommended: THTR 333

Co-Requisite: None

Concurrent Enrollment: None

Recommended Preparation: THTR 131A , THTR 333

Course Notes

Blackboard will be used to post notices, course content and for final exam. Please familiarize yourself with basic functions of Blackboard.

Technological Proficiency and Hardware/Software Required

Have own laptop, if possible.

USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

If you have technical issues either with Blackboard or Zoom, please reach out to [USC IT Services](#), which is available 24/7 at:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Covid-19 POP Testing Hours and Locations

<https://studenthealth.usc.edu/pop-testing-hours-and-locations/>

Sharing of course materials outside of the learning environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or

in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

Residential and Hybrid Streaming Model Courses

Continuously updated requirements for the latest COVID-19 testing and health protocol requirements for USC can be found on the [USC COVID-19 resource center website](#).

Required Readings and Supplementary Materials

1. *Stage Management* by Lawrence Stern & Jill Gold, 12th Edition, Focal Press (You can rent or borrow this book. If you have financial difficulties that prevent you purchasing this book, please let me know.)
2. *The LORT Rulebook* and *The Production Contract Rulebook*. (These will both be available in **Course Content** section on **Blackboard**.)

Description and Assessment of Assignments

Attendance and Class Participation are very important. Asking questions and contributing to the conversation will be an essential part of your grade. As punctuality is an essential component of good stage management, your prompt attendance at each class session is mandatory. If you must be late or absent, you are required to inform the instructor no later than 11:00am on the day of the class. The telephone number and e-mail address are at the top of this document. Not doing so will result in a lower overall grade.

Homework

Each assignment must be turned in on time and should be clean, clear, precise and well organized. All paperwork must be meticulously prepared on a computer unless otherwise specified and include the date the document was last edited and the student's name. The student must check spelling and syntax in every document. Points will be deducted for each instance the above criteria are not met. All paperwork must be original for this class.

Assignment Submission Policy

Assignments should be e-mailed to scottfar@usc.edu no later than the due date. All emailed assignments must be in PDF format. Late assignments will not be accepted unless advance arrangements have been made or in the event of exceptional circumstances.

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

Grading Breakdown

Assignment	Points	% of Grade
Class Participation		15
Homework & Reading Assignments		25
AEA Comparison Chart		20
Special Project		20
Final		20
TOTAL	0	100

Grading Scale (Example)

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

Course Schedule: A Weekly Breakdown (Subject to Change)

Week 1 (Jan 9) Welcome/Being a Stage Manager

Lecture/Discussion:

Intro to class.

Review class requirements.

Explanation of first assignments, Special Project & Final

Textbooks:

- Stage Management by Lawrence Stern & Jill Gold, 12th edition, Focal Press
- AEA Rulebooks – available on Blackboard
 - Production Contract (League)
 - LORT contract

Lecture/Discussion: Read in class

Stern/Gold:

- Chapter 1, What is a Stage Manager? Pp. 1-2
- Chapter 2, Characteristics of a Great Stage Manager, p.3-15
- Explain the “Art of Stage Management”

Assignments for next week:

Reading:

Stern/Gold –

- Chapter 3, Understanding the Script, pp. 17-32
- Chapter 4, Scheduling and Company Rules, pp. 33-48
 - Bring in questions for discussion

AEA Rulebooks – SM’s & ASM’s

LORT

- Rule 64. Stage Managers, pp. 95-96
 - Stop at Rule 64 (B)(3)
- Rule 47. Professional Theatre Interns, pp. 63-64
 - Stop at Rule 47 (F)

PRODUCTION

- Rule 68. Stage Managers, pp. 88-93

****Create chart of differences between the two contracts**

Week 2 (Jan 16) MLK’S BIRTHDAY – NO CLASS

Week 3 (Jan 23) UNDERSTANDING THE SCRIPT

Lecture/Discussion/Review Reading:

Stern/Gold –

- Chapter 3, Understanding the Script, pp. 17-32
- Chapter 4, Chapter 4, Scheduling and Company Rules, pp. 33-48 (lots of charts!)

AEA Rulebooks: Stage Managers

LORT

- Rule 64. Stage Managers, pp. 95-96
 - (Stop at Rule 64 (B)(3))
- Rule 47. Professional Theatre Interns, pp. 63-64
 - Stop at Rule 47 (F)

PRODUCTION

- Rule 68. Stage Managers, pp. 88-93

Special Project dates due: April 24**For next week:****Reading:**

Stern/Gold:

- Chapter 5, Getting Acquainted with Your Theatre, pp. 49-76
 - Look at Theatre Hierarchy in class folder
 - Look at Personal Equipment for SMs page 58-60
- Chapter 6, Running Auditions, pp. 77-88

AEA Rulebooks: Auditions

LORT

- Rule 4. Auditions or Interviews, pp. 4-11
 - Stop at (F) (1) (d)
- Rule 37 (E). Chorus Auditions, pp. 47-48

PRODUCTION

- Rule 5. Auditions & Interviews, pp. 7-9
 - Stop at (A)(2)(c)(v)

Assignment:

- Continue charting difference between the two contracts

Week 4 (Jan 30) KNOW YOUR THEATRE/AUDITONS**Lecture/Discussion/Review Reading:**

- Getting Acquainted with Your Theatre
 - Look at Theatre Hierarchy in class folder

- Look at Personal Equipment for SMs
 - Running Auditions
- AEA rules for Auditions
- Discuss AEA rules for Auditions
 - Auditions: from planning to final casting

For next week:

Reading:

Stern/Gold:

- Chapter 7, Budget, pp. 89-96
- Chapter 8 Pre-Production/First Rehearsal, pp. 98-112

AEA rules for Rehearsals:

LORT

- Rule 51. Rehearsals, (section A-1,2 & 3) "Workweek & Workday", pp.68-69
 - Stop on p. 69 at (B) "Performances"
 - Continue at (C) Rehearsals, p. 71
 - Stop at section (D) "Costume Calls, Photographs and Publicity", p. 73.
- Rule 64 (I) (3) Rest Periods – read sections a,b,c – only on p. 101
- Rule 22 Duties of the Actor, p. 23

PRODUCTION

- Rule 58. Rehearsals, pp. 67-68 (stop at (D) Rehearsals Hour, Breaks and Overtime
- Rule 25, Duties of the Actor, p. 32

Assignment:

- Continue to chart differences in contracts
- Choose subjects for Special Project

Week 5 (Feb 6) BUDGET, PRE-PRODUCTION & FIRST REHEARSAL

Lecture/Discussion/Review Reading:

From Pre-production to Rehearsals

Stern/Gold:

- Chapter 7, Budget
- Chapter 8 Pre-Production/First Rehearsal

AEA rules for Rehearsals:

LORT

- Rule 51. Rehearsals, (section A-1,2 & 3) "Workweek & Workday", pp.68-69
 - Stop on p. 69 at (B) "Performances"
- Continue at (C) Rehearsals, p. 71
 - Stop at section (D) "Costume Calls, Photographs and Publicity", p. 73.
- Rule 64 (I) (3) Rest Periods – read sections a,b,c – only on p. 101
- Rule 22 Duties of the Actor, p. 23

PRODUCTION

- Rule 58. Rehearsals, pp. 67-68 (stop at (D) Rehearsals Hour, Breaks and Overtime
- Rule 25, Duties of the Actor, p. 32

Assignment:

- Continue to chart differences in contracts
- Choose subjects for Special Project
- Questions on final project?

For next week:

Reading:

Stern/Gold:

- Chapter 9, Rehearsal Procedures, pp. 113-140

AEA Rules for Breaks, Rest Periods and Days Off

LORT

Rule 51. (E) Breaks, Rest Periods, Days Off pp. 75-77 (stop at section (F) Notes

PRODUCTION

Rule 61. Rest Periods & Days Off, pp. 74-76 (stop at (C) National and Tiered Tours)

Assignment:

- Continue charting difference between the two contracts

WEEK 6 (Feb 13) REHEARSAL PROCEDURES

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 9, Rehearsal Procedures

AEA Rules

- Analyze Rest Period rules

LORT

- Rule 51. (E) Breaks, Rest Periods, Days Off pp. 75-77 (stop at section (F) Notes

PRODUCTION

- Rule 61. Rest Periods & Days Off, pp. 74-76 (stop at (C) National and Tiered Tours)

For next week:

Reading:

Stern/Gold:

- Chapter 10, Working as a Team, pp. 142-149
- Chapter 11, Running Props, pp. 150-162

AEA rule books – Performances

LORT

- Rule 51. (B) pp. 69-71, Performances (stop at section (C) Rehearsals

PRODUCTION

- Rule 50. Performances, pp. 59-60 (stop at section (C) Payment to Actors

Assignment:

- Continue charting difference between the two contracts

WEEK 7 (Feb 20) PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS

WEEK 8 (Feb 27) MANAGING REHEARSALS & PROPS

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 10, Working as a Team, pp. 142-149
- Chapter 11, Running Props, pp. 150-162

AEA rule books – Performances

LORT

- Rule 51. (B) pp. 69-71, Performances (stop at section (C) Rehearsals

PRODUCTION

- Rule 50. Performances, pp. 59-60 (stop at section (C) Payment to Actors

For next week:

Reading:

Stern/Gold:

- Chapter 12, Supervision of Shifts, pp. 163-175
- Chapter 13, Running the Technical Rehearsal, pp. 176-187

AEA rule books:

LORT

- Rule 51. (E) Breaks, Rest Periods, Days Off pp. 75-77 (stop at section (F) Notes

PRODUCTION

- Rule 61. Rest Periods & Days Off, pp. 72-76 (stop at (C) National and Tiered Tours)

Assignments:

- Continue charting difference between the two AEA contracts
- Continue work on Special Project
- Pick dates for Presentation of Special Project next week

WEEK 9 (Mar 6) PREPPING FOR TECH/TECH REHEARSAL

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 12, Supervision of Shifts, pp. 163-175
- Chapter 13, Running the Technical Rehearsal, pp. 176-187

AEA rule books:

LORT

- Rule 51. (E) Breaks, Rest Periods, Days Off pp. 75-77 (stop at section (F) Notes

PRODUCTION

- Rule 61. Rest Periods & Days Off, pp. 72-76 (stop at (C) National and Tiered Tours)

- Pick dates for Special project

For next week: SPRING BREAK NEXT WEEK SO DUE March 20

Reading:

Stern/Gold: Chapter 14, Calling the Show, pp. 188-203

AEA rule books: Media

LORT

- Rule 35 Media: Recording & Broadcast, pp. 34-36 (stop at (D) Non-Broadcast)
- Rule 50. Recordings, p. 68
- Rule 51 start at section (D) Costume Calls, Photographs & Publicity, pp. 73-75 (stop at (E) Breaks

PRODUCTION

- Rule 17. Costume Calls, pp. 28-29
- Rule 40. Media..., pp. 44-48 (stop at (B) Cast Albums (but read on if you're interested...))
- Rule 52. Photographs, Publicity & Promotion, pp. 63-64 (stop at (K) Non-Broadcast Publicity/Promotional Appearances...)
- Rule 57. Recordings, pp. 67

Assignment:

- Continue charting difference between the two AEA contracts
- Continue work on Special Project

WEEK 10 (Mar 13) SPRING BREAK – NO CLASS

WEEK 11 (Mar 20) CALLING THE SHOW

Lecture/Discussion/Review Reading:

Stern/Gold: Chapter 14, Calling the Show

AEA rule books: Media

LORT

- Rule 35 Media: Recording & Broadcast, pp. 34-36 (stop at (D) Non-Broadcast)
- Rule 50. Recordings, p. 68
- Rule 51 start at section (D) Costume Calls, Photographs & Publicity, pp. 73-75 (stop at (E) Breaks

PRODUCTION

- Rule 17. Costume Calls, pp. 28-29
- Rule 40. Media..., pp. 44-48 (stop at (B) Cast Albums (but read on if you're interested...))
- Rule 52. Photographs, Publicity & Promotion, pp. 63-64 (stop at (K) Non-Broadcast Publicity/Promotional Appearances...)
- Rule 57. Recordings, pp. 67

For next week:

Reading:

Stern/Gold:

- Chapter 15, Working with the House Manager, pp. 204-209
- Chapter 16, After Opening, pp. 210-216

AEA Rulebooks – Performance & Previews

LORT

- Rule 51, Performance, p. 69 stop (7) "Performances Lost"

PRODUCTION

- Rule 54. Previews, p. 65

Assignments:

- Continue charting difference between the two contracts
- Continue work on Special Project

WEEK 12 (Mar 27) DEALING WITH FOH/MAINTAINING THE SHOW

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 15, Working with the House Manager
- Chapter 16, After Opening

AEA Rulebooks – Performance & Previews

LORT

- Rule 51, Performance, p. 69 stop (7) "Performances Lost"

PRODUCTION

- Rule 54. Previews, p. 65

For next week:

Reading:

Stern/Gold:

- Chapter 17, Strike, Remounts and Tours, pp.217-228

AEA Rulebook

PRODUCTION

Rule 70. Tours, pp. 96-107 (Read as noted)

- 70 (A) National Tours
- 70 (B) Tiered Tours – (a) & (b) only
- 70 (B) (2) Terms of Terms for Tiered Tours: Stop at (g) “One Year Rider”
- 70 (C) Days Off
- 70 (F) Performances (1-7)
- 70 (E) Performance at Point of Organization
- (K) 1-4 Stage Managers

Rule 72. Transportation & Baggage, pp. 111-114, stop at (C) (2) “Smoking”

****Bring questions for discussion**

WEEK 13 (April 3) CLOSING & TOURING

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 17, Strike, Remounts and Tours

AEA Rulebook

PRODUCTION

Rule 70. Tours, pp. 96-107 (Read as noted)

- 70 (A) National Tours
- 70 (B) Tiered Tours – (a) & (b) only
- 70 (B) (2) Terms of Terms for Tiered Tours: Stop at (g) “One Year Rider”
- 70 (C) Days Off
- 70 (F) Performances (1-7)
- 70 (E) Performance at Point of Organization
- (K) 1-4 Stage Managers

Rule 72. Transportation & Baggage, pp. 111-114, stop at (C) (2) “Smoking”

For next week:

Reading:

Stern/Gold –

- Chapter 18, Emergency Procedures, pp. 229-246
- Chapter 19, Working with Unions, pp. 247-255

WEEK 14 (Apr 10) EMERGENCIES & UNIONS

Lecture/Discussion/Review Reading:

- Stern/Gold – Chapter 16, Closing & Touring Moving, pp. 218-238
- AEA Production rulebook:
 - Rule 70. Tours, pp. 96-107
 - Rule 72. Transportation & Baggage, pp. 111-114 (stop at “Smoking)

For next week:

Reading:

Stern/Gold: (SCAN THESE CHAPTERS)

- Chapter 20, Stage Manager Resources, pp.256-272
- Chapter 21, Following Through, pp. 273-277
- Chapter 22, Getting a Job, pp. 278-285

AEA Production Rulebook – Rules you should know

- Rule 22. Deputies, p. 31
- Rule 35. Intimidation, p. 40
- Rule 36. Juvenile Actors, p. 40-41
- Rule 39. Lay Off, p. 42-43
- Rule 45. Notices, p. 55-56
- Rule 46. Nudity, p. 56-57
- Rule 47. Number in Cast, p. 57
- Rule 48. Organization Point, p. 57
- Rule 58. Rehearsals after performance (D) (1) (g) p. 70
- Rule 62. Safe & Sanitary, p. 76-81
- Rule 63. Salaries (K) Additional Duties, pp. 85-87
- Rule 64. Secret Vote, p. 87
- Rule 69. Termination, p. 93-94 (stop at (B))
- Rule 76. Vacation, p. 120
- Rule 77. Voluntary Classes, p. 120

Be prepared to discuss these rules!!

Assignment: Bring in your resumes next week

WEEK 15 (Apr 17) FOLLOW THROUGH/JOBS/CURIOUS AEA RULES

Lecture/Discussion/Review Reading:

Stern/Gold: (THEY SHOULD BE ABLE TO ONLY SCAN THESE CHAPTERS)

- Chapter 20, Stage Manager Resources
- Chapter 21, Following Through
- Chapter 22, Getting a Job

AEA Production Rulebook – Rules you should know

- Rule 22. Deputies, p. 31
- Rule 35. Intimidation, p. 40
- Rule 36. Juvenile Actors, p. 40-41
- Rule 39. Lay Off, p. 42-43
- Rule 45. Notices, p. 55-56
- Rule 46. Nudity, p. 56-57
- Rule 47. Number in Cast, p. 57
- Rule 48. Organization Point, p. 57
- Rule 58. Rehearsals after performance (D) (1) (g) p. 70
- Rule 62. Safe & Sanitary, p. 76-81
- Rule 63. Salaries (K) Additional Duties, pp. 85-87
- Rule 64. Secret Vote, p. 87
- Rule 69. Termination, p. 93-94 (stop at (B))
- Rule 76. Vacation, p. 120
- Rule 77. Voluntary Classes, p. 120

Share your resume**For next week:**

- ALL AEA COMPARISON CHARTS DUE NEXT WEEK
- FINAL PRESENTATIONS BEGIN NEXT WEEK

Reading:

Read AEA Rulebooks on salaries:

- LORT
 - Rule 55. Salaries, pp. 80-81
- PRODUCTION
 - Rule 63. Salaries, p. 100-103
 - Rule 63 (C) Per Diem, pp. 100-102

WEEK 16 (Apr 24) FINAL PRESENTATIONS BEGIN – LAST CLASS TODAY**Lecture/Discussion/Review Reading:**

Read AEA Rulebooks on salaries:

- LORT
 - Rule 55. Salaries, pp. 80-81

- PRODUCTION
 - Rule 63. Salaries, p. 100-103
 - Rule 63 (C) Per Diem, pp. 100-102

Begin Final Presentations

For our next meeting on May 3 (Final):

Review “List of Technical Terms” in Blackboard Content Folder

April 29 STUDY DAYS

May 2 FINALS BEGIN

**May 3 FINAL EXAM -- WED MAY 3 11:00AM
Complete Final Presentations (backup day only)**

Final Examination Date: The Final Exam will be administered on **Wednesday, May 3 at 11:00AM-1PM**, which is the Mandatory Final Exam Meeting Time.

NOTE: Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statement on Academic Conduct and Support Systems

Academic Conduct:

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

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.

Support Systems:

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

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

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

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: sarc.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

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student
EX: personal, financial, and academic. studentaffairs.usc.edu/ssu

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

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

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