

USC School of Dramatic Arts

SYLLABUS 8-21-23 SUBJECT TO CHANGE



THTR 132a The Art of Theatrical Design

Fall 2023

Monday 10-11:50am

Location: KAP 164

Instructor: Sibyl Wickersheimer

Office: JEF 200

Office Hours: before & after class, by appt

Please make an appointment!

Contact Info: <mailto:sawicker@usc.edu>

Nick Cave's Soundsuits at The Fowler Museum

Course Description and Overview

A guided student exploration of the fundamentals of applied design elements and their use as creative tools in the design process.

Learning Objectives

This class is to promote the development of the artistic process and communication strategies of the individual within the environment of collaborative storytelling. By the end of class students will be able to communicate using common design vocabulary, visual tools, and research methods in support of collaboration. Students will also learn how individual artists build an artistic process to begin implementation of a life-long individual process for themselves. Students will practice using the above-mentioned methods and tools in group assignments, generating narrative design ideas, and developing a foundation for future theatrical work.

Course Notes

Class will be taught in person, occasionally using zoom as instructor finds necessary or beneficial. Students will be expected to silence cell phones during all class sessions, or they will be asked to put them on table at front of the room during our time together in the classroom.

Communication & Class Meeting Information

Course announcements will be provided through Blackboard and blackboard emails. Course materials will also be provided through other methods. As much as possible, the materials will be posted in links in Blackboard content folders and reading materials will be available through purchase of hard copies, online in

Blackboard, or online library & ARES access. Content will also be available in Google Drive when possible. Assignments will be uploaded to Blackboard and Google drive as instructed per assignment.

Technological Proficiency and Hardware/Software Required

Please note that you will need a computer for class sessions and group work sessions. You will also be required to use Blackboard, Google Drive, Google docs and slides, and Photoshop from the Adobe Creative Cloud suite of software. Students can set up a Design lab account to use SDA Design Lab computers on campus.

Required and Supplementary Materials

Texts:

Purchase these physical books or use online ebooks.

Online course materials are available on ARES and USC library when logged in to your USC account.

The Creative Habit, Twyla Tharp

A Director Prepares, Anne Bogart

The Art of Theatrical Design, Kaiome Malloy

365 Days/365 Plays, Suzan-Lori Parks

Additional references are selected from the following texts during the course and accessible online:

Bee Season, Myla Goldberg

The Collaborative Habit, Twyla Tharp

Model Making: Materials & Methods by David Neat

Designer Drafting and Visualization, 2nd Edition by Patricia Woodbridge (required in other BFA classes)

Unbalancing Acts, Richard Foreman

The Empty Space, Peter Brook

The Dramatic Imagination, Robert Edmond Jones

The Theatrical Image by Clay & Krempel

Dream Worlds by Hans Bacher

How to Draw by Scott Robertson

Film and Audio References:

Robert Irwin, *The Beauty of Questions*

Design Matters podcast with cartoonist, Linda Berry

From Start to Finish: De Wain Valentine's Gray Column

Gary Hustwit, *Objectified & Helvetica*

Terry Gilliam, *Brazil*

Ridley Scott, *Bladerunner*

Wim Wender, *Pina*

Julie Taymor, *Titus*

Susan Froemke, *Wagner's Dream*

PBS's series: *Art 21 (Abigail DeVille's Flair for the Dramatic, William Kentridge: Anything is Possible,*

TateShots: Olafur Eliasson 'Collective Experience', Nick Cave, Katharina Grosse....)

Supplies

sketchbook - white paper – **no lines** – at least 8"x10" but can be larger

pencils (ideally a graphite drawing set with varying softness/hardness)
Digital camera with manual settings OR Digital Camera app (Firstlight or other, we will discuss)
Architectural scale rule
25' or longer tape measure
metal, straight-edge ruler
Exacto knife and blades to fit size#11
Cutting matt – 18"x24" is best but 12"x18" is easier to transport
Various glues - stick, white glue & hot glue
Tape – masking tape and clear tape to start

Grading breakdown

Assignments will be readings, quizzes, project based work, and written response papers. All projects and assignments will be graded using a point system. Reading assignments will be expected to be completed before the following class session after they are assigned; there may be quizzes on the readings. Written assignments and visual presentations are to be turned in physically and uploaded as files to specific Google Drive & Blackboard folders, as specified by instructor. When turning in files, always create a compressed pdf file under 5MB in size. Please use the following naming format:

LASTNAME_132a_PROJECTNAME_DATE

for example **SMITH_132a_Sketchbook1_08292022.pdf**

Assignment Submission Policy & Attendance Policy

Assignment grades will be lowered by at least one letter grade if they are not turned in by the assigned deadline. Turn in sketchbook assignments by 9pm prior to the class date deadline.

Late work (assignments, projects, exams, papers, or exercises) shall be accepted, and a grade penalty will apply unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur. *Please always discuss late work with me.*

Attendance will affect the student's final participation grade because you cannot participate if you are not in class. If the student has more than 2 unexcused absences, overall grade may also be lowered by 10%.

Communicating your challenges will always benefit you and gives me an opportunity to better support your educational experience rather than just assign a grade penalty.

Grading Timeline

Grading takes time. Please be patient, a two week turn around is likely. While you may always inquire about your grade, please do not expect an immediate response after turning in assignments.

If your work in class is unsatisfactory, you will be warned when midterm grades are due. I am available to discuss your progress in class. ***I encourage you to make an appointment to meet with me at least once during the semester.***

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.

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).

Grading Rubric

The guide below shows the rubric categories used to determine the quality of work submitted for grading. There is a more detailed rubric in Blackboard. Assignments may also have specific rubric details included in the instructor's written description of the assignment. Points for each assignment are assigned based on the rubric; **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Creativity	Work is original, unique, and clever in execution of the assignment. Shows evidence of deep understanding of concepts introduced in class.
Exploration of Tools and Skills presented in class	Work shows exceptional understanding of technical elements and clever application of the tools learned in class.
Craftsmanship	Work is done with exceptional care and attention to detail.
Completion of project	Assignment is followed. All work is complete and on time.
Participation and effort	Work shows exceptional focus, effort and planning. Participated in all class discussions.

Grading Criteria

Final grades will be based on a percentage of the total points possible, 490

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

Assignment	Points	% of Grade
Sketchbook Assignments	120	25
Storyboard Assignment	50	15
Photoshop Assignment	50	10
Discussion Forums (3)	90	10
Artist Presentation	50	10
Final Group Project	100	15
Participation	30	15
TOTAL	490	100

COURSE SCHEDULE : A Weekly Breakdown SUBJECT TO CHANGE!

WEEK 1 Aug. 21	SEEING: Active and passive discovery. Inspiration. Promoting discovery and invention. What is ‘the artistic process’? Building your toolkit.	Start reading Tharp, Creative Habit p. 1-45, Malloy Ch 1 thru 3 Sketchbook assignment #1: recording details (page 9-10 of syllabus for list of sketchbook #s)
WEEK 2 Aug. 28	WORK & PROCESS Organizing thoughts and ideas into concepts, themes, and relevant communication. Decision, selection, and the rigor of creative design. Exposing the artistic process. What’s in your box and how is it organized? How might you reorganize?	Read: Tharp p. 45-91, How to Draw p.10-19, Malloy Ch. 6 thru 11 Listen: Linda Barry, Design Matters podcast Sketchbook assignment #2: text to visual signage
WEEK 3 Sept. 4	NO CLASS : LABOR DAY NOTE: <u>Ghosts of USC</u> RSVP beginning Friday, September 1, at 9 a.m.	Watch an Art 21 Episode on PBS Suggestions include Abigail DeVille, William Kentrige, Nick Cave, Olafur Eliason, Katharina Grosse ... Discussion Forum #1 Artist Statement
WEEK 4 Sept. 11	VISUAL STORYTELLING Harvesting details as visual dramaturgy. Elements of Design. Principles of Composition. Digital Photography lecture/discussion and Photoshop demo. FIELD TRIP – USC FISHER MUSEUM – <u>Kara Walker: Cut to the Quick</u>	Read: Finish Tharp book, Malloy Ch. 12 thru 16 and Ch. 22 Sketchbook assignment #3: sketch one object each day using different lines, one daily object can be sketched at the Fisher Museum or other museum
Free	EVENTS TO KNOW ABOUT: USC FISHER MUSEUM – Kara Walker: Cut to the Quick – opens Sept 7, 2023	
Join the waitlist!	August 25 Visions & Voices Broad Museum trip to see <u>Keith Haring: Art is for Everybody</u>	
Free admission	August 30 at 8pm SDA’s <u>Urinetown in the Metaverse</u>	

WEEK 5 Sept. 18	VISUALIZING NARRATIVE Intro to Storyboarding and cinematic use of transitions.	In class: sketching exercises from Ch. 22 Read: Storyboarding excerpts in Blackboard content folder, Dream Worlds excerpt Sketchbook assignment #4: capture or create one image that tells a story
WEEK 6 Sept. 25	VISUAL LITERACY = Lifelong research. Plan for a FIELD TRIP with your group to CAAM https://caamuseum.org/	Read: Suzan-Lori Parks 365 Days/365 Plays and Rugg's article (Blackboard) Sketchbook assignment #5: capture/create 3 different images that show movement Assign: Meet with partner to visit CAAM, research and create a <i>rough storyboard</i> for a 365 Play.
WEEK 7 Oct. 2	Field Trip to the Art & Architecture library Visions & Voices <u>LA Opera event</u> – sign up Oct. 2, 9am	Assign: Research and Revision of Storyboards for 365 Play, watch 'Watch me work' – SLP at Public Theatre Sketchbook #6: Use as journal for collecting research for 365 Play. Discussion Forum #2 Visual and contextual response to one artwork in museum.
WEEK 8 Oct. 9	COMMUNICATION STRATEGIES Maximize the strengths of the group. Brainstorming, listening, and processing. Good habits and best practices. In Class: Production Meeting Exercise Photoshop Sketching and Collage demonstration	Use Photoshop to create tonal values exploring composition in your storyboards. Read: excerpt from Dream Worlds by Hans Bacher
WEEK 9 Oct. 16	Present Storyboards via Google Slides Presentation	Read: Bogart Introduction, Ch 1 & 2 Sketchbook #7, part 1: take photos of all elevations of a building near you, record/sketch orthographic information
WEEK 10 Oct. 23	VISUAL COMMUNICATION STRATEGIES Orthographic Drawings & Scale Introduction	Sketchbook #7, part 2: Create building site information sheet
Oct. 26-29	<u>Ghosts of USC: A Historical Immersive Haunt</u>	Visions & Voices event RSVP beginning Friday, September 1, at 9 a.m. Discussion Board #2

WEEK 11 Oct. 30	<p>DECONSTRUCTION AND ASSEMBLY</p> <p>Communicate visual information with various media and layered images.</p> <p>In class: Photoshop demo, basic layers, cutting/pasting</p>	<p>Pair with another student and swap building images/information.</p> <p>Sketchbook #8: sketch orthographic drawings using a proportional scale figure to help represent the size of the building.</p> <p>Photoshop Assignment: Create building site information sheet in an appropriate scale using Photoshop as directed in class.</p>
WEEK 12 Nov. 6	<p>METAPHOR/STYLIZATION AND VISUAL VOCABULARY</p> <p>Parallel values & understandings.</p> <p>Historical and contemporary iconography and its relevance to theatrical design.</p>	<p>Continue Scale exercises.</p> <p>Read: Mallory Ch. 4 & 5, 17 thru 21</p> <p>Assign: Select Artist for presentation</p> <p>Sketchbook #9 create a portrait in the style of the artist you selected.</p> <p>Photoshop Assignment Due</p>
WEEK 13 Nov. 13	<p>CRITICISM & CONSTRUCTIVE CRITIQUE</p> <p>Productive critical response.</p> <p>PRESENTATION STRATEGY:</p> <p>Verbal and visual articulation of design concepts. Choosing and preparing multi-media materials for a convincing and achievable design presentation.</p>	<p>Ongoing assignments:</p> <p>Sketchbook Assignment # 10: pick an object and create a thumbnail sketch of it in 3 orthographic views (1 to 1 scale)</p> <p>Discussion Forum #3 Critical Response to an event/live production</p> <p>Finish Scale exercises.</p>
WEEK 14 Nov. 20	<p>Artist Presentations to groups</p>	<p>Artist Presentations</p> <p>Read: Malloy Ch 24 thru 28</p> <p>Sketchbook Assignment #11: thumbnail sketches of object in 3 perspective views, use light source to help focus on shapes/shadows (refer to Mallory Ch. 22)</p>
WEEK 15 Nov. 27	<p>Group work</p> <p>Site Model Discussion – Continue Scale work</p>	<p>Groups present ideas to Sibyl</p> <p>Sketchbook Assignment #12: use ruler and scale rule to draft 3 orthographic views of object in smaller scale</p>
	<p>Work in groups – Scale/Model/Visual layout</p> <p>Groups should plan to meet individually with Sibyl at least once for a progress check in during a day that is not a USC Study Day (Study Days are Dec 2-5)</p>	

Nov. 30	<u>LA Opera: <i>El Último Sueño de Frida y Diego</i></u>	Visions & Voices event – sign up Oct. 2, 9am Discussion Board option
Dec. 12	Monday, Dec 11, 8-10am FINAL EXAM	Group Projects Presentations

Weekly list of Sketchbook Assignments

1. See Blackboard sketchbook assignment sheet for full assignment #1 details. Create a visual representation that documents your experience to/through/from a specific public location (suggestions include taking the Metro to a new destination in Los Angeles, CAAM, Rose Garden, Natural History Museum). **Use images, words, symbols, charts, and diagrams to communicate the movement through the space that you witness. Describe what you see in an organized, thoughtful way.**
2.
 - A) Sketch a picture of a sign with only text visible (ex. STOP)
 - B) On the opposing page of your sketchbook, paste an image you have found that visually communicates the meaning of the word WITHOUT TEXT
 - C) Re-Design the sign to communicate the same instructions or advertisement in your own way. Metaphor and irony allowed.
 - D) Re-Design the sign completely differently, a day or two later
3. Referencing variations in line forms and textures, try using different styles of line to sketch an scene or object 2 different ways. Try to do one sketch on one sketchbook page per day of the week.
4. Create or capture an image that tells a clear story through visual clues. What is that story? Is there a clear beginning, middle, and end conveyed?
5. Find, photograph, or draw three separate images that convey *movement* in different ways.
6. Record the research you do and take your notes down into your sketchbook from the play itself, the article by Rugg, and any other articles or research you do.
7.
 - A) Take photographs of a building that you can access safely from all sides. Capture the front, back, and side views and include nearby elements that would help to determine visual scale of

the building (tree, figure, mailbox, car, etc). Sketch or record into your sketchbook any details of the building that are notable. Note the location of roads or paths around the building. Create a rough 'birdseye' view to record those elements of the location.

B) Create building site information sheet – sketch out a rough layout of that sheet in your sketchbook first.

8. Sketch rough orthographic views of another student's building from #6 using proportional or visual scale to help you represent the accurate size of the building.
9. Create a portrait inspired by an artist whose art you admire (can use the artist you are researching). Focus on using the same elements of design and principles of composition that the original artist used to create their work.
10. Find a simple small object. Draw 3 elevations of the object each in a different scale. Use 3 separate pages in your sketchbook. Draw a 4th sketch of the object, using a digital drawing program, ie. Photoshop.
11. Continue sketching your object in different ways and in larger scale: thumbnail sketches, digital sketch using a tablet, lighting studies, perspective sketches (refer to Mallory Ch. 22)
12. Using scale ruler, draft with a pencil your object. 3 orthographic or perspective views in small scale.

Alternative Sketchbook Assignments...

13. To show the impact of light and shadow, take 2 photos of the same architectural detail (place on opposing pages in sketchbook) in two different lighting situations. For example:
 - A) during the day, in bright sunlight
 - B) during morning or evening, dusk or dawn
 - C) sketch the same detail using shading to convey shadow shapes
14. Take or create an image that visually conveys a SOUND.
15. Create your own image assignment. Write your directive above the image.

Classroom norms

Silence cell phones and place them in your bag or purse during any lectures and discussions. During group work, cell phones may be permitted if using them to research or for tools such as photography.

Zoom etiquette

Please contact me with questions or concerns about keeping your camera on while in a class zoom. If there is a class guest presenting or responding to classwork it is imperative that your camera remains on if at all possible.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic

misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Use of AI generators may not be used for specific assignments or portions of assignments.

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. 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. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. Mid semester evaluations may be conducted by the faculty member during a class.

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 Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@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

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis

centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.