

Course ID: THTE 315a

Units: 4

Fall 2023

Day: Monday - Friday

Time: 10:00 pm - 11:20 am

Location: PED 207

Instructors: Prof. Marshall, Prof. Shannon Grayson,
Prof. Grasan Kingsberry, Prof. Jay Fuentes

Office: MCC - 214

Office Hours: By Appointment

Contact Info: 818-970-6540

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Course Description

Movement for Musical Theatre will introduce the study of movement techniques and social dance forms in a studio setting. Concentration on movement techniques along with dance forms and social dance practices to provide a comprehensive foundation and historical knowledge for students pursuing the BFA degree in Musical Theatre, housed in the USC School of Dramatic Arts. Interdisciplinary learning will combine acting, singing and dance narrative within movement to enable students to practice audition techniques and learn repertoire from iconic choreographers both historic and contemporary.

Learning Objectives

This class is fundamental for the BFA in Musical Theatre. It provides both an embodied and historical study of social dance practices and a solid foundation in Musical Theatre Dance techniques. The major focuses on the development of dance in the following ways:

1. Study the history of jazz dance in musical theatre.
2. Embody Social Dance practices.
3. Develop dance vocabulary, techniques, and artistry.
4. Promote knowledge and awareness of safe performance practices ranging from traditional, classical, contemporary, social dance practices, jazz dance, tap dance and partnering techniques.
5. Promote an understanding of the theories and historical contexts of the form and techniques studied.
6. Develop awareness of musicality and relationship to music in all forms and techniques.
7. Understand foundational elements of group, solo work and partnering in dance.
8. Explore narrative storytelling through movement and learn repertoire from choreographers in musical theatre.

Learning Outcomes

By the end of the semester, students will be able to:

1. Demonstrate embodied knowledge of Social Dance practices.

2. Show proficiency of knowledge in the history of Jazz Dance in musical theatre.
3. Employ the advanced elements of dance techniques.
4. Demonstrate awareness of musicality, dynamics and phrasing.
5. Participate in dialogue concerning theories, contexts and history of all forms and techniques studied.
6. Complete a self-assessment of one's own progress in course material.
7. Sequence repertoire and complex phrase work, narratively and physically apply concepts to those phrases and sequences.
8. Identify and synthesize commonalities and contrasting qualities in diverse dance forms to enhance personal knowledge, artistry, and proficiency.

POLICIES

Participation & Class Conduct

Active participation in all exercises, discussion, and studio course work is necessary for the student to be successful in the class. Students are required to be prompt and prepared for class instruction, as well as conduct themselves appropriately.

More specifically:

- Listen and remain attentive during class.
- Engage in in-class discussions regarding movement practice and historical context.
- Remain respectful and attentive while others are speaking/demonstrating in class.
- No gum, food, or drinks are allowed in the studio.
- Phones will not be allowed and should not be visible during class. Texting or internet engagement during class time will result in lowering of your class grade.
- Please bring a paper notebook and writing instrument to class; laptops, notebooks, tablets, and other technology will only be permitted at certain times.
- Any injuries that prohibit class participation must be reported to the instructor immediately.
- If you cannot participate in class due to an injury you must quietly take notes on the combinations, ideas, and concepts discussed in class. These notes must be turned in to the instructor at the end of the class period. In some cases, it may also be appropriate to record combinations on electronic devices; the purpose is solely for your at-home practice. Videos of course material are not permitted to be posted on the Internet.
- If you must leave the classroom before the end of class, please let the instructor know your intention beforehand.
- Wearing appropriate attire to all classes (as described below within the syllabus).

Attendance

Attendance is mandatory, as most of our work is done in the studio each session. There will be two excused absences allowed. No doctors' notes are necessary. No make-up classes.

Tardiness is not permitted as early warm-ups are critical to preventing injury. The student will not be able to participate in class if late. This will be considered an absence. Because active participation is so utterly important to this course, each unexcused absence will count for a 2-point deduction of active participation points. Please email the instructor (if mentally and physically able) to notify them of your absence. If illnesses or family emergencies occur that result in excessive absences, please communicate with the instructor at your earliest convenience.

Expectations

Students are expected to do the following:

- Attend class every day
- Be prepared for each class with pre-warm-ups necessary for the health and well-being of the student's body
- Learn and remember all assigned combinations from classes.
- Attend all master classes and guest lectures
- Complete all homework assignments.
- Submit self-taping of dance sequences and write critical analysis of these recordings as required.
- Watch, learn and be able to execute material from tutorial videos as required.
- Participate in class conversations and activities.

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.

Required Readings

- Guarino, Oliver; Lindsay, Wendy. *Jazz Dance: A History of the Roots and Branches*. University Press of Florida. March 2014. Print.
- Stearns, Marshall and Dean. *Jazz Dance: The Story of American Vernacular Dance*. Da Capo Press; 2nd edition. 2 March 1994. Print.

Additional short readings or videos (on YouTube or Blackboard) may be assigned relating to specific choreographers and styles studied.

Recommended Readings

Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. New York: Dover Publications, Inc., 1982.

Dress Code

There is no formal uniform for the USC School of Dramatic Arts. However, it is expected that, out of respect for the art form, dancers take pride in how they present themselves. Dancers will frequently take master classes taught by world-renowned company directors and

choreographers. This will also be an opportunity for students to make a positive impression on some of the leading artists in the field of dance. Remember it is always important to represent your best self, especially as you may develop a rapport with these special guests. Below are some general guidelines about dance attire for each class. Additional details will be provided on individual syllabi.

Jazz

Students are required to have soft, thin-soled jazz shoes or bare feet. The torso needs to be visible; no baggy/ heavy sweatshirts. Jazz pants, jazz capris, or slim fitting pants are appropriate. Hair should be worn off the face. These items can be purchased online or at neighborhood dance wear supply stores. For online purchase at Discount Dance Supply, enter code "Tp50752" and receive an additional discount on purchased items. Students arriving in class with incorrect attire will be asked to sit out and take notes but will be expected to engage in course dialogue.

Ballet

Students may wear leotards and tights with ballet slippers (socks will not be permitted). If students do not choose to wear leotards and tights, they may wear leggings or pants and a form-fitting shirt. Ballet skirts or bike shorts may also be worn. Hair of any length should be worn off the face. Appropriate undergarments (dance belt, sports bra, etc.) are also required. Warm-up attire will only be permitted at the start of class.

Contemporary

Acceptable bottoms include tights (long or cut off), bike shorts, close fitting sweats, and yoga pants. Acceptable tops include close-fitting tees and close-fitting long-sleeve shirt shirts (for floor work). Socks are acceptable for warm up and sometimes throughout class. Knee pads are recommended.

Ballroom

Freedom of movement is important. Therefore, loose, comfortable clothing is appropriate. Tennis shoes, sneakers or heels can be worn. They should be clean with non-marking soles.

Tap

Students are requested to have tap shoes. Proper attire consists of form fitting workout attire: leotards, tank tops, fitted t-shirts, jazz/yoga pants/capris/leggings, or gym shorts (no jeans allowed and only shoes allowed are ballet or jazz shoes). No over-sized or baggy attire please. Items can be purchased online or at neighborhood dancewear supply stores. Dance shoes can be purchased online or at any dance store. Be sure to check size conversions as some dance shoes are sized differently than normal shoes. **Students arriving in class with incorrect attire will be asked to sit out and take notes but will be expected to engage in course dialogue.**

African Dance

Students are required to dance barefoot, depending on the floor you are working on. If outside or on a cement floor, please wear tennis shoes. The torso needs to be visible; no baggy/ heavy sweatshirts. Dance pants, capris, wrap around skirt - Lapa (for the ladies) or slim fitting pants

(for the men) are appropriate. Hair should be worn off the face. These items can be purchased online, at neighborhood dancewear supply stores or at athletic apparel stores.

Modern (Dunham Technique)

Students are required to dance barefoot, Comfortable fitting clothes, that will allow movement. Dance pants, capris, tights and leotards or slim fitting pants are appropriate. Hair should be worn off the face. These items can be purchased online, at neighborhood dancewear supply stores or at athletic apparel stores. Students arriving to class in incorrect attire will be asked to sit-out and take notes but will be expected to engage in course dialogue.

Course Notes

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

Description and Assessment of Assignments

In-Class Work

Evidenced by daily presence in class. As this is an embodied studio course, regular attendance and active participation in the course are mandatory. If you are healthy, you are expected to be in class and engaged every day.

Exams:

Students will demonstrate both physical and historical learning studied and practiced within the classroom and studio. Specific requirements will be designed and communicated by the specific instructor.

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 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 Timeline

All assignments will be graded within two weeks of submission.

Late Work

Late homework will not be accepted for credit unless advance arrangements have been made with the instructor or unless exceptional circumstances occur. If preapproved by the instructor you may email homework or assignments to the instructor.

Technology in the classroom

Computer with built in camera or connected external camera

Phone with built in camera

USC Provided Zoom account

In respect for our guests and one another, students are asked to refrain from texting, checking email, surfing, engaging in social media and doing schoolwork from other courses during class time.

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 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

Grading Breakdown

15% Participation

30% Assessment of progress as evidenced by daily accomplishment of class work observed by teacher

20% Midterm exam

10% Performance Review

25% Final Exam

Technological Proficiency and Hardware/Software Required

Have your 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](#)

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](#).

Covid-19 POP Testing Hours and Locations

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

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](#).

Course Schedule: A Weekly Breakdown

Course Content

	Topics/Daily Activities
Week 1	<p>Dunham Technique (Ballet, Modern, Cultural Context Fundamentals) Introduction to the Course. Basic beginner Barre, traveling Isolations and Progressions</p> <p>Jazz - Movement Intro to the course, core skills, warm-up phrases, body conditioning, and review of the syllabus.</p> <p>MT - Disney Musical Study: "Another Pyramid" from <i>Aida</i></p> <p>Ballroom - Frame plus intro to 1st dance</p>
Week 2	<p>Dunham Technique - Continued introduction (and continuing throughout the semester) to fundamentals of jazz and ballet technique for Musical Theatre within Dunham Technique. Students will also be introduced to choreography.</p> <p>Jazz - Students focus on weight transfer, port de bra, tracking and knee alignment over the toes, sequential movement/ muscle firing, sitz-bone/tail bone connection, and building flexibility and mobility in the ligaments and joints.</p> <p>MT - (Sub) Prof. Struxness</p> <p>Ballroom - Continue with choreography of 1st dance introducing a new rhythm - box step.</p>
Week 3	<p>NO class 9/4-Labor Day</p> <p>Jazz - Build dance vocabulary and technique, teach advanced Choreography -tendu, relevé, passe, rond de jambe, weight transfer, plié, preparation for Jazz pirouettes, battements, and jetés</p> <p>MT - Intro to Michael Bennett Study: "Steppin to The Bad Side" from <i>Dreamgirls</i> (Day 1 of 2)</p> <p>Ballroom - Finish 1st Dance 1st Dress-Up Day</p>
Week 4	<p>Dunham Technique - Continue building on the Barre, isolations, traveling isolations and progressions. Students will also be introduced to choreography and practice movement retention - Utilizing Dunham Tech.</p>

	<p>disciplines.</p> <p>Jazz - Progress to complex combinations across the floor. Review basic technical steps focusing on clarity. Expand on class choreography.</p> <p>MT - Michael Bennett Study: "Steppin to The Bad Side" from <i>Dreamgirls</i> (Day 2 of 2)</p> <p>Ballroom - Begin 2nd Dance.</p>
Week 5	<p>Dunham Technique - Continued work on Musicality and technique.</p> <p>Jazz - Students will independently execute warm up and receive feedback. Greater depth of musicality will be discussed and processed. Vocabulary and Jazz articles/video footage will be shared. Students will have an introduction to the Social and Vernacular dances of the Jazz dance and its development.</p> <p>MT - Hispanic Heritage Month - Intro to Afro/Latin Dance in MT (Day 1 of 4)</p> <p>Ballroom - Introduce faster tempo + 2nd Dress-Up Day</p>
Week 6	<p>Dunham Technique - <i>Written Vocabulary sheet for jazz and ballet will be emailed out via Blackboard.</i></p> <p>Ballet - Read emailed paper on Ballet... Practice basic ballet position 1-6 including portabras...</p> <p>Jazz - WEEK of attitudes, turns develop's... Continued work on Musicality and technique and choreography.</p> <p>MT - Hispanic Heritage Month - Afro/Latin Dance in MT (Day 2 of 4)</p> <p>Ballroom - Begin 3rd Dance</p>
Week 7	<p>Dunham Technique - Continued development - introducing technique and cultural context combinations.</p> <p>Jazz - Deeper Dive into diverse Jazz techniques- Katherine Dunham, Lindy hop, Bob Fosse (theatrical), commercial.</p> <p>MT - Hispanic Heritage Month - Afro/Latin Dance in MT (Day 3 of 4)</p> <p>Ballroom - Review 3 Dances + Midterm + 3rd Dress-Up Day</p>
Week 8	<p>-MIDTERM EXAM:</p> <p>Dunham Technique - (Ballet Fundamentals) - Barre, Center Floor, Standard Progressions</p> <p>Jazz dance combinations based on material covered in the course. *MIDTERM- Tues 10/10 Midterm Given: Students will demonstrate a lengthy choreographed jazz dance combinations based on material covered in the course.</p>

	<p>MT - Hispanic Heritage Month - Afro/Latin Dance in MT (Day 4 of 4)</p> <p>Ballroom - Transition Week + Intro to Latin . No Class 10/12</p> <p>*Fall Break Thursday 10/12</p>
<u>Week 9</u>	<p>Dunham Technique - Continued work on Barre, Technique, Cultural Context and Combination.</p> <p>Jazz - Deeper Dive into diverse Jazz techniques. -Start complex final combinations for Class Final .</p> <p>MT - Rock Musicals Study (Day 1 of 3</p> <p>Ballroom - Intro to Latin Begin 4th Dance and Introduce the 5th with a warm up</p>
<u>Week 10</u>	<p>Dunham Technique - Students will continue to learn more Dunham based center floor technique, and progression across the floor and combination.</p> <p>Jazz - Review start of complex combinations for final and add on choreography.</p> <p>MT - Rock Musicals Study (Day 2 of 3)</p> <p>Ballroom - Review 4th Dance and Introduce the 5th with a warm up</p>
<u>Week 11</u>	<p>Dunham Technique - Students will continue to learn more complex center t technique and progression across the floor and combination.</p> <p>Jazz - Review start of complex combinations for final and add on choreography. -Begin prep for Moc trail audition, Improvisation Exploration</p> <p>MT - Rock Musicals Study (Day 3 of 3)</p> <p>Ballroom - Begin 5th Dance and review 4th and Introduce the 6th Dance</p>
<u>Week 12</u>	<p>Dunham Technique - Students will continue to learn more complex center technique and progression across the floor and combination.</p> <p>Jazz - New choreography. Focus on performance quality/ audience experience.</p> <p>MT - Intro to Soul Music & MT (Day 1 of 2)</p> <p>Ballroom - Complete 5th Dance Review 4th + Begin 6th Dance</p>
<u>Week 13</u>	<p>Dunham Technique - Review Barre, Progressions, work on advanced choreography, focus on presentation of the works - in preparation of finals.</p>

	<p>Jazz - Quick Retention week/ Show and perform quickly- MOC Final review Start</p> <p>MT - Prepare for Final Assessment</p> <p>Ballroom - Review 4th+5th Dance + Finish the 6th Dance</p>
Week 14	<p>Dunham Technique - The students will demonstrate a choreographed combination based on the fundamentals of Jazz dance and Dunham Technique acquired throughout the course.</p> <p>Jazz - Continued review of class material and choreography</p> <p>MT - No Class 11/23</p> <p>Ballroom - No Class 11/24</p> <p>Thanksgiving Break starts 11/23-11/26</p>
Week 15	<p>FINAL EXAM SCHEDULE:</p> <p>* Dunham Technique - Monday Dec. 6 - am 8:00 am - 8:30 am</p> <p>* Jazz - Tuesday December 7 - 11 am - 1:00 am</p> <p>*Musical Theatre - Monday Dec. 6 - am 8:45 am - 9:15 am</p> <p>*Tap - Monday Dec. 6 - am 9:30 am - 10:00 am</p>
	<p>*****FINAL NOTES*****</p> <p>FINAL EXAM - The final exam will be an in-class presentation of all elements learned.</p> <p>Final exam will include movement assessment, rhythm and include a short history/ vocabulary written portion - based on the dances learned this semester. Movement reflection paper due on the day of final exam.</p>

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 relation to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

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.

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.

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 the Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS 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.

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.

