



THTR 430 – Stage Management II
Units: 3
Spring 2024 – Monday 11:30AM - 1:50PM
Location: SOS B50

Instructor: Scott Faris
Office: JEF 202
Office Hours: by appointment
Contact Info:
Cell: 917-825-2739
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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

BRIGHTSPACE will be used in this class to post notices, course content and for final exam. Please familiarize yourself with basic functions of Brightspace as soon as possible.

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 with Brightspace please reach out to USC IT Services, which is available 24/7 at:

BRIGHTSPACE help for students

Software available to USC Campus

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).

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 **Brightspace**.)

Description and Assessment of Assignments

Attendance and Class Participation is not optional: asking questions and contributing to the conversation will be an important 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 10:30am 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

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.

NOTE: THERE IS NO ZOOM OPTION FOR MISSING A CLASS

Course Schedule: A Weekly Breakdown (Subject to Change)

Week 1 (Jan 8) Welcome/Being a Stage Manager

Lecture/Discussion:

- Intro to class.
- Review class requirements.
- Explanation of first assignments, Special Project & Final Exam

Textbooks:

- Stage Management by Lawrence Stern & Jill Gold, 12th edition, Focal Press

- AEA Rulebooks – available on BRIGHTSPACE
 - 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

****Begin charting the differences between the two contracts**

Week 2 (Jan 15) MLK’S BIRTHDAY – NO CLASS

Week 3 (Jan 22) 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 are due for presentation on April 22

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 29) 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 5) 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 12) 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 19) PRESIDENTS' DAY – UNIVERSITY HOLIDAY – NO CLASS

WEEK 8 (Feb 26) 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: 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

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 4) 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: 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
- Pick your dates for Special project – 4/24 or 5/1

For next week: SPRING BREAK NEXT WEEK – DUE March 18

Reading:

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

AEA rule books: no reading

Assignment:

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

WEEK 10 (Mar 11) SPRING BREAK – NO CLASS

WEEK 11 (Mar 18) CALLING THE SHOW

Lecture/Discussion/Review Reading:

Stern/Gold: Chapter 14, Calling the Show

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 25) 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 – Tours

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 1) CLOSING & TOURING

Lecture/Discussion/Review Reading:

Stern/Gold:

- Chapter 17, Strike, Remounts and Tours

AEA Rulebook – Tours

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 8) 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 15) FOLLOW THROUGH/JOBS/CURIOUS AEA RULES

Lecture/Discussion/Review Reading:

Stern/Gold: (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 22) 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 BRIGHTSPACE Content Folder

April 27-30 STUDY DAYS

May 1 FINALS BEGIN

**May 1 FINAL EXAM -- WED MAY 1, 11:00AM
Complete Final Presentations (backup day only)**

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

Statement on Academic Conduct and Support Systems

Academic Conduct:

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](#).

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 BRIGHTSPACE, 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

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.