

USC School of Dramatic Arts

GESM 111g: Theatre Scene
Spring 2025/12-1:50pm Monday/Wednesday
Units: 4
Location: MCC 102

Instructor: Professor Ford
Student Hours: M/W 10-11am or by appointment
Contact info: lenaford@usc.edu

Course Description

This course serves as an in-depth exploration of the process of presenting a play, from the first reading through to the physical embodiment of a production in a theatre and is worthwhile for anyone with even a passing interest in theatre. The theatre mirrors our humanity and asks us to question the status quo.

For theatre artists and professionals, the play – as written – is the starting point for a journey of research, exploration, and imagination. Before the first day of rehearsal, the director spends several months – if not longer – working with their dramaturg and designers in researching various aspects of the play as well as reading it multiple times. The research would include: the historical period in which the play was written – its politics, customs, and mores; the performance history or tradition of the play; the life of and other works by the playwright; and critical essays on the play or playwright. This research and re-reading eventually leads the director to their concept of the play – an aesthetic, philosophical, and visual realization of the play that is unique to that director working in concert with their artistic team of designers.

The director brings this concept to the first rehearsal and begins the process of sharing the research to their primary collaborators – the actors. Before and during rehearsal, the designers and actors themselves do their own research, which is not dissimilar to the director's but is more individually based on their priorities of characterization (actors) or visual rendering (designers.) Pre-production research is different for a new play or for a play which does not result from a traditional script, i.e. a devised work, which might evolve from movement-based language or political framework. There, the director works with the playwright or choreographer, and the cast(s) to explore the writer's intentions in the play, questioning scenes and characters as well as reading and rereading the text and any material that inspires or is pertinent to the play.

Learning Objectives

1. **Analysis:** Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
 - **EXPECTATION:** You will do dramaturgical research on unfamiliar words/phrases.
 - **PURPOSE:** This will increase your understanding of the text/production.
2. **Making:** Expand the student's knowledge about the creative process, as exemplified by specific works studied.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. **Engagement:** Increase the student's understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment.
 - **EXPECTATION:** Students will attend live on-campus theatre productions after analyzing/reviewing the text.

Course Notes: This class will require viewing of plays or production experiences outside of class time for discussion in class and fulfillment of written assignments. All classes will be conducted in person on-ground. Absence from the class due to illness should be communicated to the professor prior to class.

USC technology rental program

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 and distribute equipment to eligible applicants prior to the start of the spring semester.

Required Materials

EXPECTATION: Students will attend each play and attend each campus performance with the class.

Introduction to Play Analysis by Cal Pritner and Scott Walters
ISBN: 9781478634676

Troilus and Cressida by William Shakespeare

Blue Stockings by Jessica Swale

Something Rotten! by John O'Farrell

Angels in America, Part One: Millennium Approaches by Tony Kushner

Other Required Materials

The Creative Habit by Twyla Tharp (Available on Brightspace)

Required Viewing: 1 Comp will be made available to you for specified performance dates. If you choose to attend another date, you will need to buy your ticket and present your receipt to class for grading.

Troilus and Cressida	02/20/25 @ 7:30 PM
Blue Stockings	03/25/25 @ 7:30 PM
Something Rotten!	04/07/25 @ 7:30 PM
Angels in America, Part One: Millennium Approaches	04/21/25 @ 7:30 PM

Please refer to the School of Dramatic Arts website for ticketing information.
<https://dramaticarts.usc.edu/on-stage/>

*You can sign up for tickets on the link below by Friday, February 7th:

<https://docs.google.com/spreadsheets/d/1f98MsR7fx83ABX3aNogkYXSNL-tvCTO0kedklLKptEk/edit?usp=sharing>

EXPECTATIONS AND PROTOCOLS FOR ATTENDING A LIVE EVENT:

1. Tickets must be arranged for all productions no later than February 7th. If you miss this deadline, you will be responsible for purchasing these tickets through the ticket office. Comp tickets are only available for the specific days listed above.
2. No food or beverages may be consumed in the theatre.
3. **Please show up no later than 20 minutes prior to curtain in order to be seated.**
4. Comps will be released at 10 minutes prior to curtain.

Description and Assessment of Assignments

There will be discussions based on the reading of the plays, the main texts, and articles on Brightspace. It will be important to come prepared with having read the material **prior to the class in which it will be discussed.**

Description of Grading Criteria and Assessment of Assignments

COURSE REQUIREMENTS/EXPECTATIONS

The evaluation of your performance in the course includes attendance, active engagement, participation in class activities, discussions and critiques, along with the quality, growth, and ingenuity of performance projects, and written work.

The course has four major components: Critique and Analysis of Plays and Essays/Readings that correlate with work studied; Performance explorations and dramatization of text/narrative; Written assignments/Papers; and Group Projects.

Note:

(1) The written assignments should be typed and double-spaced. The margins of your papers should be kept at 1 inch; the size of the font should not exceed 12-point. Written assignments should be submitted to Turnitin on Blackboard, unless otherwise indicated before 11:59 PDT on the due date. Please allow a 30-minute buffer for uploading.

(2) According to the School of Theatre policy, no late paper will be accepted, unless permission is granted prior to the due date.

(3) No Laptops, Phones, or IPAD usage during instructional class session unless otherwise indicated.

(4) You are expected to attend all classes. In the event you must miss a class, please email me prior to the absence and let me know. Participation contributes to your grade. You are allowed one “free” absence. Subsequent unexcused absences will result in the loss of points for each time you are absent.

(5) Please do not be late.

(6) *Please note: **no late final papers are accepted.** If you fail to submit your final paper on time, you will receive a 0 grade for your final paper.

NO AI GENERATED WORK ACCEPTED

All work should be original and created specifically for the given assignment. You are responsible for the accuracy and originality of any material submitted.

You should be the author of all text submitted. In assignment that are collaborative, the group of students will be the co-authors and have all associated responsibilities.

Academic integrity policies regarding the use of generative AI tools will apply to every assignment.

*Using an AI generator will count as plagiarism; students are responsible for whatever is turned in, including AI’s false citations.

PARTICIPATION

- Class participation includes attending/commenting in class on a regular basis and writing dramaturgy papers. Students are required to attend lectures and to participate in class discussions and debates providing both qualitative and quantitative data to support your hypothesis.

Participation contributes to your grade. Please be on time.

- Simple snacks and/or drinks are acceptable as long as they do not distract you or your peers during class.

DRAMATURGY

20% /200pts

Objective: The dramaturgy paper will enhance your understanding of the text.

You will compile a small dramaturgical glossary and analysis for each play we read. These will be prepared and will be due to Brightspace at the first class meeting where we begin to discuss the play. Please have access to the assignment through an electronic device for class discussions.

While you are reading, **identify five words/concepts from the text** that you do not know. Define each term and in **2-3 sentences** explain how the term illuminates a deeper aspect of the characters, their relationships, or the world of the play.

***Include one dramaturgical question to be presented to the class for discussion.**

You will be assessed on the following:

1. Length of Entries: The entries are the required length.
2. Appropriateness and Vitality of Entries/Question: The entries define the terms and make serious efforts to explain their relevance to the play. **Due in Brightspace before the start of class.** (50 pts each)

PERFORMANCE ANALYSIS

20%/200pts

Objective: The **response papers** are designed for you to practice analytical writing and performance analysis after viewing four productions.

Students view four (4) productions this semester. After watching each of the four (4) productions, students will **write a 700-800 word** analytical paper based on the **Theatricality** of the play. These four analysis papers are close examinations of the production and articulation of how the design elements contributed to the unity of the Director's vision. **No** additional sources outside the text of the play and your visual analysis are to be used.

Each paper should **focus on one of the five following elements**, a **different** element for each production and one only for each paper:

Scenic/Projection Design; Lighting Design; Director/Dramaturg choices; Costuming/makeup; Sound/music. (50pts each)

Due in Turnitin on Brightspace.

PERFORMANCE ESSAY 20%/200pts

Write a 900 -1000 word essay based on one of the play productions and analyze the difference between how the you imagined the play while reading the text and the elements that differed in the live production. Please include two secondary critical sources.

Due in Turnitin on Brightspace 4/30 by 5:00pm PDT.

FINAL - Comparative Analysis Essay: 25%/250pts

You will write a **1500-1800 word** comparative analysis essay about **two plays** read/ viewed from the class with a lens on the characters, conflicts and theatricality from the text to the production. You will identify the critical lens you are using to analyze text including: formalistic, psychological, biographical, historical, gendered, allegorical and subjective. MLA source guidelines. (1500-1800 words)

Due in Turnitin in on Brightspace by 5/12 at 5:00pm PDT

GRADING BREAKDOWN

Dramaturgy Papers (50pts each)	20% - 200pts
Performance Analysis (50pts each)	20% - 200pts
Performance Essay	20% - 200pts
Comparative Analysis - FINAL	25% - 250pts
Participation	15% - 150pts

TOTAL 100% - 1000

All assignment will be graded on a percentage of 100 points. The grades will then be calculated into a final point total that will then be converted into a final letter grade as follows:

A: 100-95; A-: 94-90; B+: 89-85; B: 84-80; B-: 79-75; C+: 74-70; C: 69-65; C-: 64-60; D: 59-55; D-: 54-50; F: Below 50.

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.

Course Schedule: A Weekly Breakdown

Week 1 – INTRODUCTION AND REVIEW

- 1/13 Course/syllabus overview
REVIEW: Dramaturgy and *Visit to a Small Planet* by Elinor Fuchs
READ: *Visit to a Small Planet* by Elinor Fuchs
- 1/15 **READ:** *Troilus and Cressida* by William Shakespeare
REVIEW: Dramaturgy/Lens of a Play

Week 2 – WESTERN THEATRE

- 1/20 NO CLASS
- 1/22 **REVIEW: From the Greeks to Contemporary Playwrights**

Week 3

- 1/27 **DRAMATURGY**
READ: *Introduction of Play Analysis*, p.25-34
REVIEW: Textual Analysis: *Troilus and Cressida* by William Shakespeare
Dramaturgy Paper #1 due: *Troilus and Cressida* by William Shakespeare
- 1/29 **PLAY ANALYSIS**
READ: *Introduction of Play Analysis*, p.37-51
REVIEW: Viewing through a social/political lens

Week 4

- 2/3 **CHARACTER STUDY**
REVIEW: The making of characters: *Troilus and Cressida* by Shakespeare
- 2/5 **CREATING MAGIC ON STAGE**
REVIEW: Theatricality: *Troilus and Cressida*

Week 5

- 2/10 **THE CREATIVE TEAM AND CREATIVITY**
READ/REVIEW: *The Creative Habit* by Tyla Tharp, *I Walk Into A Room*.
- 2/12 **MAKING IT WORK: STAGE MANAGEMENT**
REVIEW: Working behind the scenes
READ: *Blue Stockings* by Jessica Swale

Week 6

- 2/17 NO CLASS
- 2/19 **WORKING WITH THE TEXT: *Blue Stockings* by Jessica Swale**
Dramaturgy Paper #2 due: *Blue Stockings* by Jessica Swale
- *2/20 **COMP TICKET FOR *TROILUS AND CRESSIDA* by William Shakespeare**
****CLASS MEETS AT THE BING THEATRE: 3500 Wyatt Way at 7:10pm**
for the 7:30pm production.

Week 7

2/24 NO CLASS

2/26 **THE POLITICS OF THEATRE**

REVIEW: *Blue Stockings* by Jessica Swale

***PERFORMANCE ANALYSIS PAPER #1 DUE: TROILUS AND CRESSIDA on 2/26**

Week 8

3/3 **THE ROLE OF THE PLAYWRIGHT**

REVIEW: *Blue Stockings* by Jessica Swale

3/5 **EQUITY, DIVERSITY AND INCLUSION IN THE THEATRE**

READ: *New York Times* Article about the Public 22-23 Season

EXAMINE: 2025 Season of Plays in the context of inclusivity

Week 9

3/10 **PLAYWRIGHT AS CHARACTER AND SOCIAL COMMENTATOR**

REVIEW: THE IMPACT OF WORDS ON STAGE

3/12 **READ/DISCUSS:** *Blue Stockings* by Jessica Swale

3/17 SPRING BREAK

3/19 SPRING BREAK

Week 10

3/24 **AN INSIDER VIEW: IMMERSIVE THEATRE**

READ: *Something Rotten!* By John O'Farrell

REVIEW: IMMERSIVE THEATRE

3/25 **COMP TICKET FOR *BLUE STOCKINGS* by Jessica Swale**

****CLASS MEETS AT THE MCCLINTOCK THEATRE: 1010 W. Jefferson Blvd., at 7:10pm for the 7:30pm production.**

3/26 **THE ECONOMY OF THEATRE AND CENSORSHIP**

REVIEW: THE IMPACT OF FUNDING IN THE U.S.

Week 11

3/31 **REVIEW: BOOK/THEATRE CENSORSHIP IN THE U.S.**

RESEARCH/DISCUSS: Who decides what we read/see

Dramaturgy #3 due: *Something Rotten!* by John O'Farrell and Karey Kirkpatrick

4/2 **MUSICAL THEATRE**

REVIEW: THE POWER OF MUSIC ON STAGE

***PERFORMANCE ANALYSIS PAPER #2 DUE ON *Blue Stockings* on 4/2**

Week 12

4/7 **MUSICAL COMEDY**

Reviewing the text: *Something Rotten!* by John O'Farrell and Karey Kirkpatrick

READ: *ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES* by Tony Kushner

4/7 *COMP TICKET FOR *SOMETHING ROTTEN!* by John O'Farrell and Karey Kirkpatrick

CLASS MEETS AT THE BING THEATRE: 3500 Wyatt Way at 7:10pm for the 7:30pm production.

4/9 **REVIEW: THEATRICALITY: *SOMETHING ROTTEN!*** by John O'Farrell and Karey Kirkpatrick.

Reflection Paper #5 due: *ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES* by Tony Kushner

Week 13

4/14 **THE SOCIETAL IMPACT OF PLAYS**

REVIEW: Taking a dramaturgical lens: *ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES* by Tony Kushner

4/16 **REVIEW: Social Issues on M **SOCIAL ISSUES: MULTICULTURALISM AND HOMOPHOBIA ON STAGE****

REVIEW: *ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES* by Tony Kushner

***PERFORMANCE ANALYSIS PAPER #3 DUE ON *Something Rotten!* 4/16**

Week 14

4/21 ***COMP TICKET FOR *ANGELS IN AMERICA, PART ONE: MILLENNIUM APPROACHES* by Tony Kushner**

CLASS MEETS AT THE SANCTUARY THEATRE: 817 W. 34th Street at 7:10pm for the 7:30pm production.

4/23 **REVIEW/DISCUSS: WORLD THEATRE**

Week 15

4/28 **FINAL PAPER REVIEW**

*****PERFORMANCE ANALYSIS #4 DUE ON ANGELS IN AMERICA, PART ONE:
MILLENNIUM APPROACHES by Tony Kushner on 4/28**

4/30 **SUMMARIZING/SHARING OUR THEATRE EXPLORATION**

*****PERFORMANCE ANALYSIS DUE ON ONE PLAY in Turnitin on
Brightspace on 4/30**

5/12 **FINAL PAPER DUE – Comparative Analysis due to Turnitin on Brightspace
by 5:00pm PDT**

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.*

Equity, Diversity & Inclusion + Intimacy in Theatre 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>

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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

This course aims to develop creative, analytical, and critical thinking skills. Therefore, 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 text, code, or other content is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.**

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.

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>.

Sharing of Course Materials 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)

Statement on University Academic and Support Systems

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.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with 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.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

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.

Student Basic Needs

Resources for students regarding food, housing, finances, COVID-19 support, and technology support. <https://studentbasicneeds.usc.edu/>

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 and 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.