

USC School of Dramatic Arts

Theatre 302: Shakespeare in His World

Section 62847-- 4 units

Spring 2025 -- Tuesdays and Thursdays, 4:00-5:50 pm

DMC 154

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Office Hours: Office hours by appointment via email.

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Course Description

The Renaissance nurtured the genius of Shakespeare, who is today the most produced playwright in the world. This upper division seminar focuses on Shakespeare's drama by examining (1) the historical and cultural contexts in which Shakespeare lived and wrote; (2) how his plays function as scores for performance with his verse directing actors; and (3) the multiple ways that his plays continue to speak to our contemporary moment. Special attention will be paid to the roots of his dramatic imagination, his use of different genres to tell similar stories, and his place within the competitive theatrical world of his era.

This course will create a hybrid experience that combines critical studies with acting. Actors and non-actors are equally welcome. The course is primarily for dramatic arts majors and serves as an upper division elective in critical studies, but anyone with a passion for theatre, literature, and the arts is also welcome.

Learning Objectives

- Build knowledge and appreciation of the theatrical and cultural contexts which influenced Shakespeare through lectures, readings, and discussions.
- Investigate Shakespearean plays as scores for performance by bringing text studies and acting together through monologues, etudes on interactions among characters, and scenes.
- Learn poetic scansion as it applies to text analysis and acting.
- Exercise the interdependence of intellectual and artistic practice throughout the term.
- Create awareness of how Shakespeare speaks to contemporary issues such as gender, racial, religious, and political identities through text analysis, viewings of productions, discussion, and debate.

Learner Outcomes

- Demonstrate understanding of Shakespeare's cultural and theatrical contexts through oral and written responses to his plays.
- Develop proficiency in reading plays as scores for performance through in-class etudes and the performance of monologues and scenes.
- Apply scansion techniques to selected monologues and scenes.
- Apply skills in critical thinking to artistic practice in all class assignments.
- Apply the cultural and artistic knowledge gained in the course to the evaluation of contemporary Shakespearean productions.

Technological Proficiency and Hardware/Software Required

- The platforms for this course are Brightspace, Zoom, USC email, and the USC room as assigned.
- A device that has a webcam, microphone, and internet access, as well as standard office software, including a power point for presentations and document/pdf software for written work.
- Scansions must be submitted in hardcopies. Other written work must be submitted on Brightspace as **Word docs or as PDFs. No Google docs please.** They do not open properly on my computer.

Class Session Notes

This course will be conducted in person and will follow the policies and protocols for health and safety as established by USC and by LA City and County Officials. Zoom will be used for emergency purposes only.

WHEN ON-GROUND:

1. Arrive promptly and in compliance with health and safety protocols
2. Bring reading and course materials for that day with you to class.
3. Come prepared and ready to participate.
4. Feel free to communicate with me about any difficulties you may be experiencing in class.

IF ON-LINE:

1. Keep your camera on (so we all can see you), mute your microphone (to avoid feedback) unless you are speaking, and log on as individuals. If you have bandwidth or connectivity problems that make it best to keep your camera off, please alert me.
2. If for any reason the internet goes down during a class session due to emergency conditions, please communicate with me as soon as possible.

Overall Course Norms and Expectations

PARTICIPATION: You are expected to participate fully in all classes. If at any time you are unable to attend class, email me immediately. Participation and good communication about absences is mandatory to achieve full credit.

PREPARATION:

1. All assigned reading should be completed **before class**. Bring your texts to class and be ready with your questions, so that class work can be productive.
2. Prepare for all acting assignments as directed. If you come unprepared, you forfeit your opportunity to work.

ENSEMBLE: We will function as an ensemble. You are therefore expected to respect all members of the class; to work collaboratively with each other; and to show responsibility toward each other with regard to rehearsals.

ATTENDANCE:

1. Attendance and punctuality are mandatory to build our ensemble.
2. As per USC policy, only absences for religious holidays are excused.
3. If you are unable to attend a class or will be late for any reason, **email me in advance**. If you are ill, please do not come to class. I and your peers will help you catch up.
4. Absences for auditions or professional work will be counted as regular absences. (See also **Extracurricular Commitments and ISPs** below.)
5. A pattern of lateness and/or absence and/or a lack in any of the expectations outlined here can significantly impact your final grade. (See **Grading Breakdown** below.)

ASSIGNMENTS:

1. You are expected to do your own work for all assignments. AI Generators are prohibited in this course. If you use research sources, those must be cited properly to avoid plagiarism. (See the statements on **Academic Integrity** and **AI Generators** below.)
2. While the content of each class session may be adjusted to accommodate the pace of class, due dates for graded assignments will not change.
3. **No late work** will be accepted and students are expected to manage their time in accord with the due dates.
4. If you have an unforeseen emergency that impacts your submission of any assignment, email me immediately.

TECHNOLOGY: Courtesy dictates that you put your cell phone away and do not surf the web on your laptop during class sessions.

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 is prohibited. 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 is prohibited. 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).

Required Materials

The books (1 and 4-8 below) been ordered for you through the USC Bookstore. Other materials below (2-3) are digital and/or available on Brightspace or as internet links.

NOTE: If you have editions of Shakespeare's plays other than those listed here, you may use them. Just know that there can be editorial differences.

1. Shakespeare, *Romeo and Juliet* (Arden or any edition)
NEEDED IN THE FIRST WEEK!
2. *Digital THTR 302 Course Reader*.
INFO ON HOW TO PURCHASE THE READER IS AVAILABLE ON BRIGHTSPACE!
3. Short Medieval Plays:
 - *Abraham and Issac* (on Brightspace)
 - The Coopers' Play: *The Fall of Man* at <https://users.pfw.edu/flemingd/yorkplays/York05.html>
 - *The Wakefield Second Shepherds' Play* at <https://courses.lumenlearning.com/suny-britlit1/chapter/the-wakefield-second-shepherds-play/>
4. Shakespeare, *Four Tragedies* (Bantam).
Plays in the volume: *Hamlet*, *Othello*, *Macbeth*, *King Lear*. We will be reading *Othello* in full and selected passages from other plays.
5. Shakespeare, *Much Ado About Nothing* (Penguin or any edition)
6. Shakespeare, *The Winter's Tale* (Folger's or any edition)
7. Webster, *Duchess of Malfi* (Methuen).
8. *Shakespeare's Words: A Glossary and Language Companion*, David Crystal (Penguin Books).
A RESOURCE FOR YOUR SCANSION ASSIGNMENTS. It is also a great illustrated resource for Elizabethan life and culture as well.

Assignment Descriptions and Grading Breakdown

I: The Scansion and Performance of a fully memorized Monologue – 20%

1. Submit in class a hardcopy of the monologue, marked as you will learn how to do in class. Include on your scansion definitions of all confusing or notable words. This will be due in advance of your performance.
2. Memorize and perform your monologue.
3. **On the same day of your performance**, submit on Brightspace a **two-page**, typed analysis of your monologue that includes:
 - a. A description of the given circumstances behind the monologue.
 - b. Observations on its primary images and themes.
 - c. How the text suggests the character of the speaker.

II: A Minimum of Two Etudes -- 20%

I will frequently ask for volunteers to work on scenes in class through etudes, which are unmemorized studies that explore characters and their dramatic interactions. You must participate in at least two of these, but I also encourage you to volunteer for more. All etudes will be evaluated through three criteria.

1. The accurate representation of facts in the scene being studied.
2. Sustained attention to your partner/s during the etude.
3. Bringing an attitude of serious curiosity to the workshop.

III: Two written responses to contemporary performances – 40%

1. View the assigned production via the links given below on your syllabus.
2. Then submit on Brightspace a three to four page, typed, essay that answers the following questions.
 - a. Describe **two** of the following production elements: set, costumes, casting, stage space, any significant changes to Shakespeare's text. (about 1 page)
 - b. How do these production elements reflect current cultural issues **or** impact your specific understanding of the play? (about 1 page)
 - c. How would you evaluate the strengths and weaknesses of the production? (about 1 page)
3. Come to class **on the Due Date** ready to participate in a seminar on the production.

IV: A Final Examination: The performance of a fully memorized scene and a short written exam – 20%

1. The exam will occur in two stages:
 - a. The scansion of the scene's text with regard to longer speeches and shared lines. Your scansion should also include definitions of all unfamiliar or confusing words and a brief description of the given circumstances shared by the characters in the scene. This scansion is due as a marked hardcopy during the last week of class.
 - b. The performance of the scene on the day scheduled for final examination, followed by a short written exam.
2. **The Final Examination will held in person on the day/time scheduled for our course by USC. Be sure to make any holiday travels plans with this date in mind.**

Assignment Submission Policy

- Required dates, submission information, and weekly announcements will be posted on Brightspace to help keep you on track and alert you to any necessary adjustments to the schedule.
- Written work will be submitted on Brightspace as a Word doc or PDF unless otherwise specified in class.
- **No late work will be accepted.**
- Be sure to volunteer for an early etude to avoid panic at the end of the term.
- **If you have conflicts or issues with the timely submission of assignments, contact me in advance of the deadlines.**

Course evaluation

Course evaluation occurs online 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 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 feedback.

Grading Breakdown and Scale

The graded assignments will be weighted as detailed above. The final course grade is determined according to the following scale:

Excellent:	A	95-100
Excellent:	A-	90-94
Good:	B+	87-89
Good:	B	83-86
Good:	B-	80-82
Average:	C+	77-79
Average:	C	73-76

Average:	C-	70-72
Poor:	D+	67-69
Poor:	D	63-66
Poor:	D-	60-62
Failing:	F	59 and below

“Excellent” means that clear understanding of the class material is coupled with original, creative insight; “good” means that the material has been understood clearly; “average” means that the material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of material; “failure” means that there is poor understanding of the class content by term’s end; and/or gaps in the successful completion of work; and/or a lack of responsibility with regard to course expectations (above).

When the raw average of all assignments falls between two grades, the final grade will reflect the positive end of the scale for students whose attendance, participation, and responsibility to the class have been good, but will reflect the negative end of the scale when attendance, participation, and responsibility have been lacking.

If you have a pattern of repeated absences, a lack of participation in discussions/etudes and late submission of assignments/papers, your final grade will be lowered further by as much as one half to one full grade.

Grading Timeline

Every effort will be made to grade work and provide feedback in a timely fashion available through Brightspace.

Additional Course Policies

1. If you need any learning accommodations, be sure to contact the Office of Student Accessibility Services (OSAS; see **Support Systems** below) and present a letter with your approved accommodations to Dr. Carnicke in the first weeks of the semester and before any assignments are due.
2. If you are not a native speaker of English and/or you are an international student, make an appointment with Dr. Carnicke in the first two weeks to determine whether language accommodations might be necessary.
3. If you have a religious holiday or any other conflict, inform Dr. Carnicke during the first two weeks.
4. Any work that does not fulfill the required assignment is an automatic F.
5. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
6. I will be happy to discuss your work at any time during the semester, and I encourage each of you to meet with me at least once before the scheduled final exam.
7. For USC Policies, see below.

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.

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.

AI Generators

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. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses that are not acceptable in scholarship or in professional work. 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.

Course Schedule: Your Due Dates (These dates will not change.)

Please note the following important dates in your calendar.

- Jan. 28/30--Monologue Scansion Due
- Feb. 4--Monologue Performance and Report Due
- Feb. 27—Have you volunteered for an etude?
- March 13—First written response to a production is due before class.
- April 3—Second written response to a production is due before class.
- April 10—Have you volunteered for a second etude?
- May 1—Scansion of Scene is Due
- May 8—Scene Performance and In-person Final Examination

Course Schedule

- All dates are subject to USC/SDA changes.
- For each unit of in-class contact time, USC expects, on average, two hours of out-of-class student work per week. This course is 4 units of in-class time with an expected eight hours of out-of-class work per week.
- Etudes will shop scenes in most classes, even though they do not appear on the weekly breakdown. They will be announced as needed.

Your Weekly Breakdown

Tu Jan. 14 Introduction to the course and to each other.
READ: The Syllabus

Module 1: How Shakespeare Directs Actors: *Romeo and Juliet* and scansion

Th Jan. 16 **READ:** Acts I and II of *Romeo and Juliet*

Tu Jan. 21 **READ:** Acts III, IV, and V of *Romeo and Juliet*

Th Jan. 23 Lecture and Workshop on Scansion
Assignment of Monologues for the Scansion and Performance Assignment.

Jan 28/30 **DUE: Monologue Scansions**
Scansions will be shared with the class; monologues will be read aloud for rhythms and discussed.

Registration Note: Friday, Jan. 31 is the last day to add, to select audit, or to change P/NP to a letter grade.

Tu Feb. 4 **DUE: Monologue Performances**

Module 2: How Shakespeare Learned to Write: the Medieval Drama of his youth

- Th Feb. 6 Lecture on Medieval Drama and Performance
READ: *Abraham and Issac* (on Brightspace) and Williams, “English Medieval Drama” and Carnicke, “Medieval Theatre Revisited in Puerto Rico” in the *Course Reader*.
- Feb. 11/13 **READ:** The Wakefield *Second Shepherds’ Play* (link above on **Required Materials**).
- Tu Feb. 18 **READ:** The Cooper’s Play: *The Fall of Man* (link above on **Required Materials**);
Read also Shakespeare’s Monologues (hunt for these in the *Course Reader*) and Tillyard, “The Elizabethan World Picture” in the *Course Reader*.

Module 3: How Shakespeare Made Medieval Drama His Own: *Othello*

- Th Feb. 20 Lecture on Shakespeare’s Life and Theatre
READ: All the short articles on Shakespeare’s Life and Theatre in the *Course Reader*: Mackail, “The Life of Shakespeare;” Sisson, “The Theatres and Companies;” Prologue from *Henry V*; “Shakespearean Production I until 1642;” “The Flowering of the Rose;” Beckerman, “Shakespeare at the Globe;” “The Boy as Woman;” “The Bard’s Beard?”;
- Tu Feb. 25 **READ:** Acts I and II of *Othello*
- Th Feb. 27 **READ:** Acts III, IV, and V of *Othello*
TIME CHECK: Have you volunteered for an etude?

Registration Note: Friday, Feb. 28 is the last day to drop without “W”

- March 4/6/11 Action, Counteractions, and Events in key scenes from *Othello*
- Th March 13 **VIEW:** *Othello* at the English Touring Company on Digital Theatre +
<https://edu-digitaltheatreplus-com.libproxy2.usc.edu/content/productions/othello-digital-theatre>
You will need to sign in to your USC account to view. The link will prompt you to do so.
“The English Touring Theatre’s stylish reimagining of Shakespeare’s tragedy unlocks the play for a contemporary audience, presenting an Othello forced to conceal his Muslim faith in order to survive and thrive in Venetian society.”
DUE: Written Response to the Production.
SEMINAR: In-class discussion on your responses.

SPRING BREAK—No classes on March 18 and 20 HOORAY!

Module 4: A Comic Adaptation of *The Fall of Man: Much Ado About Nothing*

- Tu March 25 **READ:** *Much Ado About Nothing* in full
Focus on the relationship between Claudio and Hero
- Th March 27 Focus on the relationship between Beatrice and Benedict
- Tu April 1 Focus on the clowns.

Th April 3 **VIEW:** *Much Ado About Nothing* (2019) directed by Kenny Leon (New York Public Theatre)
https://archive.org/details/xebpsxfn_gper4413-mp4-720p-3000k_202009
“Great Performances presents a Public Theater production recorded live at Free Shakespeare in the Park. After a highly successful, critically acclaimed run at the outdoor Delacorte Theater in New York City’s Central Park, *Much Ado About Nothing* is a bold interpretation of Shakespeare’s comedic masterpiece featuring Danielle Brooks as Beatrice.”
DUE: Written Response to the Production
SEMINAR: In-class discussion on your responses.

Module 5: *The Fall of Man* as Romance: *The Winter’s Tale*

Tu April 8 Lecture on Shakespeare’s Indoor Theatre and Robert Greene’s Invention of the Romance

Th April 10 **READ:** Act I through Act III sc 2 of *The Winter’s Tale*
Focus on the tragic.
TIME CHECK: Have you volunteered for a second etude?

Registration Note: Friday, April 11 is the last day to drop with a mark of “W”

Tu April 15 **READ:** Act III sc 3, Acts IV and V of *The Winter’s Tale*
Focus on the comic.

Th April 17 Focus on redemption through forgiveness.

Module 6: Shakespeare’s Competitors

Tu April 22 Lecture on Shakespeare’s Competitors
READ: Act IV sc 3 from *The History of King Leir* (in the *Course Reader*) and Act IV sc 7 in Shakespeare’s *King Lear*.

Th April 24 **READ:** *The Duchess of Malfi* in full
And **VIEW:** <https://www.bitchute.com/video/1VZvKokN2eA6/>
“*The Duchess of Malfi* is a thrilling combination of brilliant coups de théâtre, horrific set-pieces and vivid characters – notably the tragic Duchess and the subtly villainous Bosola – all lit by Webster’s obsessional imagination. This most intimate Jacobean tragedy [is performed in] the Sam Wanamaker Playhouse,” which is a reconstruction of Blackfriars, Shakespeare’s indoor theatre, lit completely by candles.
SEMINAR: Webster’s play differs in themes and tone from Shakespeare’s *Othello*.

Tu April 29 Focus on selected scenes from *The Duchess of Malfi*.

Th May 1 CLASS CONCLUSIONS and Preparation for your Scene Performances
DUE: The hardcopy Scansion for your memorized and rehearsed performance of a scene.

Th May 8 4:30- 6:30
IN-PERSON FINAL EXAMINATION to include the performance of a scene and a short written component.

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 SDA events, 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

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.

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.

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 consists 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) 740-2500

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.