USC School of Dramatic Arts

THTR 252a – Intermediate Acting 1 - 62815 R
Units: 2
Term: Fall 2020
Day/Time: Tuesday/Thursday, 3pm – 4:50pm
Location: Online : https://usc.zoom.us/j/91733611243
Instructor: Christopher Shaw
Office: Virtual on Zoom
Office Hours: By Appointment : email Shawchri@usc.edu
Contact Info: Shawchri@usc.edu
(323) 632-4894 (Cell – Text OK)

Course Description

The mission of this class is to deepen the approach and method by which the actor moves towards artistry, specificity and excellence in performance through dedicated process, specific application and deliberate practice. Through analysis of the text from the actor's point of view (*What do I want? What do I want the other person to do? Etc*.) coupled with a focus of attention on the other actor(s), the aim will be to deepen the method by which one can *"live believably in the imaginary circumstances of a scene, with complete spontaneity and precise repeatability"*. Using scenes from American plays in the genre of "realism", the course will engage in the practice of the rigorous, precise application of an approach to acting that continues to be an effective and practical foundation of the contemporary actor's craft. Students will engage in the practice of specific and disciplined rehearsal methods and techniques, as well identifying and documenting the specific details of the actor's personal scene analysis and preparation "homework". Students will learn how to effectively apply that work using a method of "deliberate practice" , much like a musician. Students will work on and present acting exercises and scenes, and begin to practice a specific, repeatable, structured approach to effectively applying the actor's craft. Theatre is a collaborative art form and we foster an inclusive learning environment that addresses integration of equity, diversity, and inclusion.

"It is my belief that acting is action, that action leads emotion and that character is the sum of the actions played" – Jack Rowe, USC SDA, emeritus professor

"…An organic transference of oneself to the role, the development of a new "I" who is alive in the world of the play, involves a creative process which is not a willy-nilly, loose way of working that depends solely on intuitive or elusive inspiration. On the contrary, it is a process which, however slow and painstaking, can be structured in an orderly way over which the actor has control, although no part of it is mechanical… It is a true challenge of one's diligence and one's talent. This process is to me like the drafting of a musical score in which the actor composes the character's theme, orchestrates it, defines the phrases, individual beats, and the arrangement of the notes he will eventually play with spontaneity at each performance, putting to use his finely honed inner and outer techniques." – Uta Hagen, A Challenge for the Actor © 1991, by Uta Hagen

"Remember that you are learning a craft, that you are presenting work for constructive criticism, not looking for approval or disapproval. Therefore, I ask you not to sit in judgment of your fellow actors. In order to benefit from their work, identify with their problems. When they make technical errors, ask yourself how often you make the same ones, and, when you hear the teachers' corrective answers, apply them to yourself. When something is convincing and involves (engages) you as a spectator, ask yourself how it was achieved and how you could accomplish the same reality. Then you will be learning during the entire session rather than just waiting for your turn to perform." – Uta Hagen, A Challenge for the Actor © 1991, by Uta Hagen

Learning Objectives

The deepening of the actor's craft through disciplined practice & active engagement. Experiential understanding of the actors craft gained through application of techniques explored in class to scene work, and the development of professional work habits. Incorporation of the actors homework through the use of a specific deliberate practice taught in this class.

By the end of this course students should understand and be able to demonstrate facility with the following:

- Analyze the text from the actor/character point of view (*What do I want? What do I want the other person to do? Etc*.) coupled with a focus of attention on the other actor(s) and the ability to incorporate this work actively into performance.
- Execute strong intentions (objectives, actions) in scenes.
- Utilize the rehearsal techniques practiced from " Reahearsing in the Zone" of deliberate practice to support incorporation of independent actor homework choices
- Creation and completion of the actor's prompt book "score" and "actor's homework" and clear demonstration of utilizing this tool through incorporation and active application of that work in the in-class rehearsals and scene work
- Creation and utilization of a strong, detailed environment for the character.
- Employment of a variety of tactics / actions, while executing with clear objectives/ wants/intentions in prepared scene work.
- Living *believably* in the imaginary circumstances as dictated by the playwright of the scene you are working on (coupled with the willingness to let go of "previous habits of performing and acting" and committing to the new methods of working proposed by the instructor and presented in the assigned reading for this course)

Prerequisite(s): THTR 101

Course Notes

- In- Class Participation is 15% of grade. (See definition of participation in "Grading" on this syllabus)
- Outside rehearsals are mandatory
- If a scene is scheduled to work in class (on Zoom) for an in – class (on Zoom) rehearsal or presentation and is clearly under-rehearsed or under-prepared, you will be asked to sit down (pass on class work time slot on Zoom) and will loose points for that assignment.
- Scenes should be 100% off book, lines memorized by second " pass" of scene in class (on Zoom) , or you will be asked to sit down down (pass on class work time slot on Zoom)and loose points for that assignment.
- Use of cell phones in class (on Zoom) will result in 10-point overall grade reduction for each incident – I will call you out in front of the entire class, so you have fair warning now. I use my phone timer to time working scenes, so you will see me utilizing my phone.

Technological Proficiency and Hardware/Software Required

Minimal technical requirements are outlined here

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
Zoom information for students
Blackboard help for students
Software available to USC Campus
IT Services 213 -740 – 5555 or email **consult@usc.edu**

Required Readings and Supplementary Materials

A Challenge for the Actor, Uta Hagen, (in USC Bookstore and Amazon)

Mead style old school composition notebook for actors' prompt book and notes

Other Reading and supplementary materials:

Plays listed below , and various rubrics and guidelines/worksheets on Blackboard and provided as PDF.

Note: Additional plays may be suggested and assigned other than the ones listed below. Begin reading these plays NOW,

Picnic by William Inge (will provide PDF on Blacboard)

Bus Stop by William Inge *(will provide PDF on Blackboard)*

A Hatful of Rain by Michael Gazzo *(will provide PDF on Blackboard)*

A Rasin in The Sun by Lorraine Hansberry

Other plays for second half of semester TBA based on the specific needs of the ensemble might include but are not limited to works by BIPOC playwrighs of note Lynn Nottage, Ayad Akhtar, Quiara Alegria Hudes , Tarell Alvin McCraney and Antionette Nwandu

Description and Assessment of Assignments

- Hagen Object Exercise and in-class rehearsals and presentations of scenes are expected to be specifically examined and fully rehearsed & prepared , with written homework component reflected in prompt book and incorporated into the work in the presentation. A clear demonstration of your understanding and application of what was learned in the experience of observing the class work of others and assimilating the techniques and theories actively explored in exercises in class , is expected to be reflected in your own class work and presentations – this is a large factor in all grading assessments. You will learn by watching others work and being mentally present in class and then applying what you learn to your own work and in class presntations. You will learn as much by observing and sharing your understanding of other's class work as you will learn by "doing" and presenting.
- In class participation is 15% of overall grade, (See definition of participation in "Grading" on this syllabus)
- Credit will be given for any in-class exercise performed on or before the scheduled deadline, and in a manner that reflects thoroughness of preparation. This includes the utilization of props, costumes, and confident memorization of text.

. If a student is concerned about their grade or progress in class, they should make an appointment to discuss this with the professor. Midterm grades will reflect only a "satisfactory" or "unsatisfactory" score.

Grading Breakdown

Absences/Tardiness:

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of **100%** of the Ensemble **No absences or tardies are allowed. Cumulative active class participation points will be lost.** *Participation is weighted at no more than 15% as per University Guideline*

Grading Policy:

Grades are not dictated by the success of acting presentations or the instructor's subjective opinion of talent and artistic preference.

Grades are dictated by

- Participation, preparation, attendance
- Constructive feedback of classmates' acting presentations
- Willingness to experiment and apply the constructive feedback of instructor and students on one's own scenes, presentations, and exercises
- Meeting all assignment deadlines: reading, writing, acting, scne and exercise presentations
- Maintaining a clean organized readable "prompt book" throughout the course handed in at end of course for grading, adhering specifically to guidelines provided
- Application and understanding of methods being explored in class and in reading, to scene work and exercises
- Clear demonstration of the proposed method taught in class of "deliberate practice" in preparation and presentation of scenes and acting exercise and precise memorization of lines
- Availability to fellow classmates to rehearse scenes

Note: *If a deadline is missed because of a classmate/ project partner's unavailability, the available partner/s will not be penalized. If problems arise, a discussion with the professor with all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable. BEFORE ANY SCENE MAY BE REHEARSED ON ITS FEET IN CLASS, THERE MUST BE A MINIMUM OF 2 HOURS OF OUTSIDE REHEARSAL. LINES MUST BE ACCURATELY MEMORIZED BY SECOND "ON FEET" IN-CLASS REHEARSAL (the first read in chairs not included here as an in-class rehearsal)*

Assessment of "Participation" *15% of the final grade is earned through class participation. This will be defined as:*

- *Students are required to be present and on time for all classes and scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. If the student has more than 2 absences or late arrivals during the course they will not be able to fulfill their ability to fully*

participate in class. Additionally, students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.

- *Appropriate rehearsal clothing and props for ALL EXERCISES AND IN CLASS REHEARSALS.*
- *Openness to new methods of working and eagerness to attempt them.*
- *Constructive feedback on classmates' acting presentations.*
- *Energized support of all classmates' work.*
- *Willingness to experiment and apply the constructive feedback of professor and fellow students on one's own work.*
- *Meeting all assignment deadlines.*
- *Memorization of assigned material.*
- *Availability to fellow classmates to rehearse outside class.*

Grades

Assignment	Points	% of Grade
Monologue	5	5
Hagen Destination Exercise	10	10
In - Class Rehearsal Scene #1 (applying "Zone" rehearsal technique)	10	10
MID- TERM Scene Presentation (Final presentation of Scene #1)	15	15
Completed prompt book / actor homework	15	15
In - Class Rehearsal Scene #2 (applying "Zone" rehearsal technique)	10	10
Final (Final presentation of Scene #2)	20	20
Cumulative Active Class Participation / Contribution	15	15
TOTAL	**100**	**100**

Grading Scale

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

For all assignments points will be determined as follows:

100% - Excellent: clear understanding of the class material is coupled with original and creative insight and confident preparation

85% - Good: class material has been understood clearly and performed competently

75% - Average: class material has been generally understood, but gaps in understanding and performance remain

50% - Poor: there are identifiable gaps in the understanding of class material, as well as deficiencies in basic requirements such as memorization, blocking, etc.

0% - Unacceptable: work was not completed on time, with no communication with professor or student partners

Assignment Rubrics

Available on blackboard where applicable

Grading Timeline

Per class schedule / at time of presentation of various graded assignments. If a student is concerned about their grade or progress in class, they should make an appointment to discuss this with the professor. Midterm grades will reflect only a "satisfactory" or "unsatisfactory" score.

ZOOM CLASSROOM ETIQUETTE : YOU MUST ATTEND THE CLASS AND BEHAVE IN THE SAME WAY YOU WOULD IF YOU WERE IN THE PHYSICAL ACTING STUDIO / CLASSROOM - SITTING UPRIGHT, NO OUTSIDE ACTIVITIES.

- Please find as private and quiet a setting in your house as you possibly can. Keep in mind that as important as it is to not have any interruptions, it is also important to feel comfortable making sound and not be too concerned with disrupting others who are sharing a living/working space with you.
- Find a space in your house where you have the ability to move around and still be on camera. We will be doing exercises that require use of your whole body so it is helpful to have room to move.
- While we are in class, no applications should be in use on any device besides Zoom.
- While in class, no eating. We will break when necessary.
- All students must attend class as normal. Absences/tardiness will impact grades in the usual way.
- Students are expected to follow normal class etiquette. **No eating. No web-surfing. Full attention**, Phones off, No LAYING DOWN, NO " LEAVING THE ROOM" - CHANGING LOCATION, MAKING A MEAL, DOING ACTIVITIES THAT WOULD NOT BE ALLOWED IN A REGULAR CLASSROOM SETTING - YOU ARE ATTENDING A CLASS.
- To get attendance credit YOU MUST ATTEND ENTIRE ON-LINE CLASS , **NOT ATTENDING A PORTION OF THE CLASS WILL RESULT IN BEING MARKED ABSENT**
- BEING ABSENT WHEN YOU ARE SCHEDULED TO WORK AS AN ACTOR WILL NEGATIVELY AFFECT YOUR GRADE

Additional Policies

- No food or eating is allowed in class at any time.
- Please use restroom before class and during break***, do not interrupt the flow of class with leaving zoom frame*** unless for an emergency

- If you are outside of our Zoom studio while class is in session for any reason ***TURN OFF YOUR CAMERA / VIDEO to re-enter so you do not appear in someones presentation on Zoom – wait*** until the work is finished to re-enter on Camera/Video with rest of class.
- There is absolutely no technology allowed during class except the device you are using to attend class. No cellphones, no computers. no texting , no social media – TURN THEM OFF AND PUT THEM AWAY
- Use of cell phones in class will result in 10-point overall grade reduction for each incident – I will call you out in front of the entire class - so you have fair warning now.
- **NOTE:** If all students in class turn their cameras off except for the actors presenting to watch a presentation, but you remain on camera because you are using other media on computer and not paying attention you will loose 5 grade points.
- **NOTE:** If your eyes wander off the screen during class for an extended perioid of time I will assume you are texting on another device and deduct 2 grade points from participation grade.
- Students must be in proper rehearsal clothes at the start of Zoom class if presenting a scene. Even *REHEARSING* a scene from an early American realism play in contemporary running sneakers or sandals is unacceptable.
- Please refrain from distracting unfocused unprofessional behavior during class – you are expected to practice the focused respectful behavior displayed in the professional world and in keeping with the mature professional culture of SDA. Behave as an observing participant the way you would want the class to behave when you are on the screen working.

Course Schedule: A Weekly Breakdown. NOTE: Since this is a live studio style class where we work on the craft live during class time this schedule is always subject to change

Week 1:

Tuesday 8/18

- Discuss student expectations, course goals, requirements, deadlines, required texts, reading, zoom ettiquet
- Review syllabus
- Warm up/ AB gestures, open gesture, "story of name"
- Due Wednesday 8/20 Homework: Reading "A Challenge for the Actor" Uta Hagen, Prologue pg. xii through "Part One: The Actor " pg. 3 - 50

Thursday 8/20

- Warm up/ AB gestures, open gesture, "something about myself risk" , "master / slave"
- In-class discussion of reading (participation expected as part of grade)
- Open gesture , expansion and breathing leading to :
- Present Monologues
- Weekend Homework / Due Tuesday 8/25 Homework:
- Reading "A Challenge for the Actor" Uta Hagen, "Part Two: The Human Techniques " Pages 53 -128 / BEGIN TO READ "Picnic", "Bus Stop", "A Hatful of Rain" and "A Rasin in the Sun" (PDF Scripts on Blackboard)

Week 2:

Tuesday 8/25

- Warm-up, theatre games, acting exercises
- In-class discussion of reading (participation expected as part of grade)
- Present Monologues

Thursday 8/27

- In-class discussion of reading (participation expected as part of grade)
- Present Monologues
- **HOMEWORK** Before / For Tuesday 9/10 -- Homework: *Reading*: "*A Challenge for the Actor*" Uta Hagen "Part Three: The Exercises", Pages 131 – 151 *and Supplemental PDF* (on Blackboard) BEGIN TO READ "Picnic", "Bus Stop", "A Hatful of Rain" and "A Rasin in the Sun" (PDF Scripts on Blackboard**)**

Week 3:

Tuesday 9/1

- Warm-up, theatre games, acting exercises (m / s – Slava?)
- In-class discussion of reading (participation expected as part of grade)
- Present Monologues
- Discuss Hagen Studio Exercise "Destination" and show Demo
- **Homework** due for Thursday Class 9/12: Prepare Hagen Destination Exercise including answering the 6 Steps / 9 Questions

Thursday 9/3

- PRESENT Hagen Studio Exercise "Destination"
- **Homework** due for Monday 9/16: Reading " Rehearsing in the Zone" PDF / Email any requests for first scene interest (casting / scene decision finalized by instructor)

BEGIN TO READ "Picnic", "Bus Stop", "A Hatful of Rain" and "A Rasin in the Sun" (PDF Scripts on Blackboard)

Week 4:

Tuesday 9/8

- PRESENT Hagen Studio Exercise "Destination"
- In-class discussion of reading of PDF "Rehearsing in the Zone" (participation expected as part of grade)

Thursday 9/10

- In- Class Workshop of Rehearsing in the Zone / "Deliberate Practice" methods (Possible Breakout Rooms)
- Discuss how this would be applied to rehearsals outside of class
- Discuss Prompt Book/ Actor Homework, Review PDF Document guideline and example

(Thursday 9/10 continued)

- Scene assignments
- **Homework**: Read full play from which scene is chosen. Rehearse scene applying *Rehearsing in the Zone* methods. Work on prompt book for scene per PDF guidelines provided

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Week 5:

Tuesday 9/15

- Warm-up, acting exercises
- First Scenes, First Read in Chairs (section of…)
- **Homework**: Read full play from which scene is chosen. Rehearse scene applying Rehearsing in the Zone/ "Deliberate Practice" methods. Work on prompt book for scene per PDF guidelines provided

Thursday 9/17

- Warm-up, acting exercises
- First Scenes, First Read in Chairs (Section of…)
- **Homework**: Read full play from which scene is chosen. Rehearse scene applying Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book for scene per PDF guidelines provided

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Week 6:

Tuesday 9/22

- Warm-up, acting exercises
- First Scenes, IN CLASS REHEARSAL on feet - "Stop / Start" using Rehearsing in the Zone / "Deliberate practice" methods.
- For this class : Rehearse and Bring in : Moment before, Opening Moment, First 5 beats
- **Homework**: Read full play from which scene is chosen, rehearse scenes using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book for scene per PDF guidelines provided

Thursday 9/24

- Warm-up, acting exercises
- First Scenes, IN CLASS REHEARSAL on feet - "Stop / Start" using Rehearsing in the Zone / "deliberate practice" methods.
- For this class : Rehearse and Bring in : Moment before, Opening Moment, First 5 beats
- **Homework**: Read full play from which scene is chosen, Rehearse scenes using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book for scene per PDF guidelines provided

Week 7:

Tuesday 9/29

- Warm-up, acting exercises
- First Pass of Scene 1 Presentation with notes / class feedback
- Homework: Rehearse scenes incorporating in class notes and using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided
- **Homework:** Begin reading plays for Scene #2 Choices TBA

Thursday 10/1

- Warm-up, acting exercises
- First Pass of Scene 1 Presentation with notes / class feedback
- **Homework:** Rehearse scenes incorporating in class notes and using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided Begin reading plays for Scene #2 Choices, Plays TBA

Week 8:

Tuesday 10/6

- Warm-up, acting exercises
- Final Presentation of Scene #1 (MID-TERM)
- **Homework:** Begin reading plays for Scene #2 Choice , Plays TBA

Thursday 10/8

- Warm-up, acting exercises
- Final Presentation of Scene #1 **(MID-TERM)**
- **Homework**: Begin reading plays for Scene #2 Choice , Plays TBA

Week 9 :

Tuesday 10/13

- Warm-up, acting exercises
- Scene #2 , First Read in Chairs
- **Homework**: Read full play from which scene is chosen. Rehearse scene applying Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided

Thursday 10/15

- Warm-up, acting exercises
- Scene #2 , First Read in Chairs
- **Homework:** Read full play from which scene is chosen. Rehearse scene applying Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided

Week 10

Tuesday 10/20

- Warm-up, acting exercises
- Scene#2,, IN CLASS REHEARSAL on feet - "Stop / Start" using Rehearsing in the Zone method.
- For this class : Rehearse and Bring in : Moment before, Opening Moment, First 5 beats
- **Homework**: Read full play from which scene is chosen. Rehearse scene applying Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided

Thursday 10/22

- Warm-up, acting exercises
- Scene#2,, IN CLASS REHEARSAL on feet - "Stop / Start" using Rehearsing in the Zone / "deliberate practice" methods.
- For this class : Rehearse and Bring in : Moment before, Opening Moment, First 5 beats
- **Homework:** Read full play from which scene is chosen, Rehearse scenes using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided

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Week 11

Tuesday 10/27

- Scene #2 , First Pass Scene Presentation with notes and student feedback
- **Homework:** Read full play from which scene is chosen, Rehearse scenes using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provided

Thursday 10/29

- Scene # 2 , First Pass Scene Presentation with notes and student feedback
- **Homework:** Read full play from which scene is chosen, Rehearse scenes using Rehearsing in the Zone / "Deliberate Practice" methods. Work on prompt book per PDF guidelines provide

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Week 12

Tuesday 11/3:

- Scene #2 - 2nd Pass Scene Presentation with notes and student feedback
- **Homework:** Read full play from which scene is chosen, Rehearse scenes using *Rehearsing in the Zone* method. Work on prompt book per PDF guidelines provided

Thursday 11/5

- Scene #2 - 2nd Pass Scene Presentation with notes and student feedback
- Class feedback and constructive criticism
- **Homework**: Rehearse scenes using *Rehearsing in the Zone* / "Deliberate practice" methods. Work on prompt book per PDF guidelines provided

Week 13

Tuesday 11/10

- Scene #2 - 2nd Pass Scene Presentation with notes and student feedback
- Class feedback and constructive criticism
- Homework: Rehearse scenes using Rehearsing in the Zone / Deliberate practices methods. Work on prompt book per PDF guidelines provided

Thursday 11/12 **LAST CLASS**

- TBD
- Homework: Rehearse scenes using *Rehearsing in the Zone* method/ Deliberate practice methods. Work on prompt book per PDF guidelines provided

Week 14

Thursday, November 19 2-4 p.m.

FINAL EXAM

The Final is dictated by the creative process of the class so specifics will be discussed later in the semester.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

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 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 Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

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Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.
Provides overall safety to USC community. dps.usc.edu