



# USC University of Southern California

## THTR 397/497 Theatre Practicum Section 63108D

**Units: 2**

**Spring 2021—MTWThF and Sa or Su**

**Synchronous/Asynchronous hours scheduled between 6-10p.m. M-F and one weekend day.**

**Location: Online**

**Instructor: Inger Tudor**

**Office: Zoom Link**

**Office Hours: Virtual by appointment**

**Contact Info: [itudor@usc.edu](mailto:itudor@usc.edu); cell: 323-215-5433**

**Co-Instructor: Els Collins**

**Office: SCD M201**

**Office Hours: by appointment via zoom**

**Contact Info: [ecollins@usc.edu](mailto:ecollins@usc.edu); Cell: 213-948-6782**

### **Course Description**

Substantive participation in the process, creation and execution of the Production Experiences, as part of the School of Dramatic Arts Maker Season. Production Experiences are anchored by SDA faculty, staff and practicum leaders who guide, mentor and collaborate with 397/497 students who will collaborate on an online theatrical event. Each team will be assigned by the SDA Production faculty, and specificity of the role of each student will be further established with input from faculty and practicum leaders. Practicum Leaders are chosen with specific design/event management/social change experience to bring the conceptual narratives proposed by the students to fruition as an Experience.

### **Project Overview**

In MFADW student Zharia O'Neal's *the blood of a hibiscus*, after a hurricane destroys the British Virgin Islands, a family takes asylum in the United States and tears itself apart with baggage, dreams, and secrets.

It is intended that this production's needs will be accomplished simply, without the assistance of designers. A stage manager will be assigned to support the collaborative process of developing a new play with actors.

## **Learning Objectives**

Our undergraduate programs are anchored by principles aimed at developing artists who can exercise the interdependence of artistic practice and understand theatre as a collaborative art form. This course provides each population of artists the opportunity to develop their specific skill set within the context of a shared collaborative project. These are stated below:

### **All 397/497 participants/enrollees will:**

- Collaborate to create an engaging Production Experience that could be presented either on the ground or online based on a proposed guiding narrative and given health guidelines.
- Interact collaboratively and respectfully with all participants in the process, including actors, stage managers with Practicum Leaders (Directors).
- Practice tenets of equity, diversity and inclusion in all aspects of the experience.
- Practice the knowledge and skills learned in the classroom, by analyzing appropriate applications and integrating them into the process.
- Read and interpret all production paperwork and drawings, including schedules. Develop strategies to deliver the curated experience to the public, working closely with SDA staff and the Practicum Leader with guidance from mentors.
- Follow appropriate schedules created by your team and work with the appropriate managerial personnel.

**Prerequisite(s):** None

**Co-Requisite (s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** None

## Course Notes

Team will use the Student Google Drive to access shared materials related to the project and will assign Stage Manager the organization of that folder.

## Communication

Students will use their USC email addresses for all communications. It may be possible for SLACK to be used as a channel for this project. There will be weekly production meetings in addition to the meeting times of the class.

## Technological Proficiency and Hardware/Software Required

Students will need to have a computer and will access softwares used in other design courses, such as Vectorworks, AutoCAD, ProTools, QLab, Microsoft Office Suite, etc. The Technology/Software Requirements statement should also link to the available resources the students have access to. Additional information may include how to contact support and how to access free versions of the products if available.

### 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](#)

## Required Readings

- The published text (Macbeth3, The White Plague, The Comedy of Errors) or...
- ...working text for New Work Festival Y2 and Y3, devised projects (Sacrifice Zone: Los Angeles, Peace Pods, SCetch Comedy, BFA Musical Theatre project)
- Research materials as required by the Practicum Leader and faculty mentors

## Required Materials

- A computer or tablet, and phone (all 397 enrollees)
- Internet access (all 397 enrollees)
  - World of Play "Goody Bag": The "maker" nature of the class will require inventive use of available "found" or personally sourced props and costumes for your character/s to fulfill the needs of the content/texts (devised or published) being explored. (397 actors)
  - Wireless earbuds to use as a monitor. (All 397 enrollees)

\*\*\*Please fill out [this form](#) needed to ascertain what technical support may be needed by certain individuals participating in the spring 397 Practicum. Your answers which will be utilized by the Practicum Leader, SDA Production/Design Faculty/Staff and the student Production/Design enrollees for planning.

\*\*\*Students with demonstrated technology need should reach out to USC's Student Basic Needs [here](#).

\*\*\*Students with demonstrated need in other areas should reach out to USC's Head of Production at [ecollins@usc.edu](mailto:ecollins@usc.edu) to discuss.

### **Description and Assessment of Assignments**

THTR 397/497 projects are directed and graded by the SDA Faculty of record for each respective emphasis. In addition to the section's faculty of record, all grades will also reflect the evaluations of the Practicum Leader (Director) and SDA Technical Staff specifically in the areas of organization, professionalism, collaboration and execution.

### **Course Description**

Substantive participation in the process, creation and execution of the Production Experiences, as part of the School of Dramatic Arts Maker Season. Production Experiences are anchored by SDA faculty, staff and practicum leaders who guide, mentor and collaborate with 397/497 students who will collaborate on an online theatrical event. Each team will be assigned by the SDA Production faculty, and specificity of the role of each student will be further established with input from faculty and practicum leaders. Practicum Leaders are chosen with specific design/event management/social change experience to bring the conceptual narratives proposed by the students to fruition as an Experience.

### **Grading Breakdown**

**These expectations constitute the bulk of your graded experience. In addition to these may be other assignments that happen out of the specific rehearsal process.**

### **Guidelines on Grading**

#### **Participation and preparation 25%**

- Effective participation will be demonstrated by coming to each meeting with appropriate documentation to communicate ideas effectively.
- A flexible and open attitude with a willingness to investigate is important to demonstrate.
- Continue to contribute to the investigation of ideas, organization, design and execution

#### **Professionalism and Inclusion 25%**

- Acknowledge and incorporate the practicum leader's notes
- Actively manage time to meet all deadlines as outlined by the team
- Collaborate with Practicum Leaders, Peers, Faculty and Staff with respect
- Demonstrate tenets of equity, diversity and inclusion in all aspects of the experience.

#### **Implementation of Ideas 25%**

- Create and organize documents, material and schedule

- Stay engaged in creative exploration and execution of ideas
- Participate in the technical implementation of the presentation

**Presentation and Evaluation                      25%**

- Participate in the creation of a survey of attendees
- Bring a sketchbook or journal recording the creative process through the presentation with evaluation and analysis of ideas.
  - Process – creative collaboration and implementation
  - Success in sharing the guiding narrative effectively across all design emphases.
  - Evaluate audience response within a peer evaluation appropriate to the event
- Provide presentation/portfolio level documentation of the Experience and its process

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  - Success in sharing the guiding narrative effectively across all design emphases.
  - Evaluate audience response within a peer evaluation appropriate to the event
- Provide presentation/portfolio level documentation of the Experience and its process

**Grading Scale**

Course final grades will be determined using the following scale.  
The final letter grade is awarded based on the following percentages  
(A>94%>A>90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

## **Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)**

### **Assignment Submission**

Assignments will be submitted according to the guidelines provided by the design and stage management faculty mentors and practicum leaders. Assignments that are submitted late will be marked down appropriate to the rubrics created.

### **Attendance**

Students are expected to attend all synchronous team meetings. If schedule issues arise, please notify your Practicum Leader and Project Manager immediately. Alternate assignments may be made available in that case.

### **Class Meetings/Communication Etiquette/Technology**

**Class Meetings — Mondays thru Fridays, 6:00-10:00 PST or Saturday 10:00-2:00PM via zoom as determined by Practicum Leader:**

- Production Meetings will be held on a day to be specified at 5:00PM or 5:45PM via Zoom
- You are expected to **share the new documents** created, **prior to attending the class** so it is accessible during the meeting.

#### **Best Practices during class**

- Please present yourself professionally, i.e. dressed properly, sitting up.
- Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know in the chat.
- If you have technical issues either with Blackboard or Zoom, please reach out to [Technical Blackboard and Zoom Assistance](#), which is available 24/7.
- Please keep your camera on when in class.
- Please mute your microphone while in the synchronous class when not speaking.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone and identify a moderator to manage respectful communication.

#### **Communication (Out of Class):**

- Please always include **THTR 397 Section 63108** and **blood of the hibiscus** in the subject line of any email correspondence.

#### **Synchronous session recording notice**

Synchronous sessions will be recorded and provided to all students asynchronously.

#### **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.

*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).*

### **Course evaluation**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction.

### **Course Schedule: A Weekly Breakdown**

- The weekly schedule varies according to the timeline, process and progression of the section practicum leader/director.
  - The hour per week parameters for the practicum leader are as follows:
  - Up to 8 hours per week group synchronous work.
  - Up to 5 hours per week individual asynchronous work.
  - Up to 1 hours per week small group synchronous or asynchronous work if needed for special preparation.
  - Up to 1 hours per week for office hours as needed.
- Time expectations for the individual student are determined weekly by the practicum leader/director according to the needs and progress of the group. The determination of synchronous vs. asynchronous work will ensure that the time working in the zoom room is manageable.
- Because of the variety of dates associated with each project and the range of activities of the students, the materials needed for each week necessarily varies in nature and timing.
- Assignments for each team member are created by the team as the team develops a timeline document at the beginning of the class.
- The weekly schedule once developed by the team and approved by the Practicum Leader will be uploaded to the Project Google folder.
- This schedule will include weekly Topics/Daily Activities, Readings and Deliverables and Assignment Dates.

### **Final Examination Date:**

The final for this class is the final performance, and individual portfolio review/postmortem 397/497 meetings.

## **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](https://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, [policy.usc.edu/scientific-misconduct](https://policy.usc.edu/scientific-misconduct).

## **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](https://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](https://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](https://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](https://equity.usc.edu), [titleix.usc.edu](https://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](https://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 Disability Services and Programs - (213) 740-0776*  
[dsp.usc.edu](https://dsp.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](https://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

# USC School of Dramatic Arts

## **THTR 397/497 Theatre Practicum for Actors**

**Sec.63108D**

**Spring 2021—MTWThF and Sa or Su**

**Synchronous/Asynchronous hours scheduled between  
6-10p.m. M-F and one weekend day.**

**Location: Online**

**Practicum Leader/Instructor: Inger Tudor**

**Virtual Office Hours: by appointment**

**Contact Info: [itudor@usc.edu](mailto:itudor@usc.edu) ; cell: 323-215-5433**

**Assistant Instructor: Els Collins [ecollins@usc.edu](mailto:ecollins@usc.edu)  
213-948-6782 cell**

### **Course Description and Overview**

Substantive participation in actualizing devised or scripted texts towards the end of a shared public culmination/performance sponsored by the school and supervised by faculty. Student involvement includes, but not limited to, project research, table work, rehearsal process and final preparation for inclusion of the audience constituency. All theatre practicum public shares presented in the School of Dramatic Arts semester, are the result of work done in the various sections of THTR 397/497. All design, stage management, technical direction, and acting assignments in the School of Dramatic Arts are part of the THTR 397/497 series. Acting assignments are by an audition process as set forth by SDA's casting collective and the section's practicum leader.

### **Project Overview**

In MFADW student Zharia O'Neal's *the blood of a hibiscus*, after a hurricane destroys the British Virgin Islands, a family takes asylum in the United States and tears itself apart with baggage, dreams, and secrets.

It is intended that this production's needs will be accomplished simply, without the assistance of designers. A stage manager will be assigned to support the collaborative process of developing a new play with actors.

### **Learning Objectives**

Our theatre practicum coursework is anchored by principles aimed at developing artists who exercise interdependence of artistic practice and understand theatre as a collaborative art form with social impact. This course provides the student actor the opportunity to develop their storytelling skills in the context of a collaborative performance project directed by SDA faculty. These principles are stated below: Upon completion of the 397/497 course student actors are expected to:

- Exhibit a working knowledge of the collaborative relationships between the actor, text, theatre event and the audience in a range of social contexts, historical periods, performance styles and cultures.
- Demonstrate a practical understanding of the processes of rehearsing and performing in live media.
- Have applied their developing physical, vocal and emotional skills to performances in productions that are shared virtually to an audience through an online modality.

**Prerequisite(s):** None

**Co-Requisite (s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** None

### Required Readings

- The published text (Macbeth<sup>3</sup>, The White Plague, The Comedy of Errors) or...
- ...working text for New Work Festival Y2 and Y3, devised projects (Sacrifice Zone: Los Angeles, Peace Pods, SCetch Comedy, BFA Musical Theatre project)
- Research materials as required by the Practicum Leader and faculty mentors

### Required Materials

- A computer or tablet, and phone (all 397 enrollees)
- Internet access (all 397 enrollees)
  - World of Play “Goody Bag”: The "maker" nature of the class will require inventive use of available “found” or personally sourced props and costumes for your character/s to fulfill the needs of the content/texts (devised or published) being explored. (397 actors)
  - Wireless earbuds to use as a monitor. (All 397 enrollees)

\*\*\*Please fill out [this form](#) needed to ascertain what technical support may be needed by certain individuals participating in the spring 397 Practicum. Your answers which will be utilized by the Practicum Leader, SDA Production/Design Faculty/Staff and the student Production/Design enrollees for planning.

\*\*\*Students with demonstrated technology need should reach out to USC’s Student Basic Needs [here](#).

\*\*\*Students with demonstrated need in other areas should reach out to USC’s Head of Production at [ecollins@usc.edu](mailto:ecollins@usc.edu) to discuss.

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## Description of Grading Criteria and Assessment of Assignments

Grading will be determined by the following as defined below and according to the appropriate grading matrix and timeline for your discipline which is an addendum to this syllabus:

1- Participation and preparation	10%
2- Professionalism	20%
3- Rehearsal Process	30%
4- Public performance	40%

### Grading Breakdown

**These expectations constitute the bulk of your graded experience. In addition to these may be other assignments that happen out of the specific rehearsal process.**

The final letter grade is awarded based on the following percentages

(A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

### Participation and preparation 10%

**Actors are expected:**

- To arrive at rehearsals on time, ready to work, focused on the work at hand.
- Unscheduled conflicts will be considered absences.

### Professionalism 20%

**Actors are expected:**

- To adhere, and act according to, USC's Student Code of Conduct in all practicum assignments and interactions with faculty and/or peers ([policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b)).
- To learn lines by the deadlines required by the director
- To be quiet and respectful when their colleagues are rehearsing
- To be attentive to entrances and exits.
- To be responsible for all blocking and movement as presented by the director
- To acknowledge and incorporate director's notes
- To be in costume and make-up by the designated time for performance
- To be quiet (mute setting for zoom) when not on stage (camera)
- To be responsible for their individual entrances and exits
- To be responsible for all personal props and wardrobe

### Rehearsal Process 30%

**Actors are expected:**

- To be flexible and open in the rehearsal process

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- To be willing to investigate alternative solutions and ready to offer their own ideas
- To work as needed with dialect and vocal coaches and fight choreographers

**Public Performance/Quality of Design/Performance 40%**

**Actors are expected:**

- To integrate all the rehearsal process to include physical, vocal and dialect work as appropriate to the production
- To execute the themes, tone and style of the play
- To perform as a member of the ensemble

**Proposed Schedule:**

**Actors:**

- The normal rehearsal period for a THTR 397/497 is 6-8 weeks including the week of performance.
- Rehearsals are scheduled between 6:00pm-10:00pm Monday-Friday and 5 hours TBD on one weekend day.
- In the online modality, rehearsals and the performance share will take place on the Zoom platform.
- Rehearsal time in the online will be scheduled both synchronously and asynchronously.
- Time breakdown per week is: 8 hours synchronous, 8 hours asynchronous, 5 hours small group synchronous or asynchronous (as needed), 4 hours available as office hours with practicum leader (as needed)
- Students in the THTR 397/497 project are “on call” for all scheduled synchronous rehearsals.
- See “Course Schedule: Weekly Breakdown” on Page 4 for adjustments made for Fall 2020’s online modality.

**Guidelines on Grading**

Assignment	Points	% of Grade
Participation and Preparation	10	10
Professionalism	20	20
Rehearsal Process	30	30
Public Performance	40	40
<b>TOTAL</b>	<b>100</b>	<b>100</b>

**Weekly Process and Progression**

TBD according to the Production Calendar specific to this project’s timeline.

### **Assignment Submission Policy**

Assignments will be submitted according to the guidelines provided by the practicum leaders/directors.

### **Additional Policies**

Attendance is mandatory. Lack of attention in this area will impact student's grade and/or ability to continue in the project.

### **Course Schedule: A Weekly Breakdown**

The weekly schedule varies according to the timeline, process and progression of the section practicum leader/director.

The hour per week parameters for the practicum leader are as follows:

Up to 8 hours per week group synchronous work.

Up to 8 hours per week individual asynchronous work.

Up to 5 hours per week small group synchronous or asynchronous work if needed for special preparation.

Up to 4 hours per week for office hours as needed.

Time expectations for the individual student are determined weekly by the practicum leader/director according to the needs and progress of the group. The determination of synchronous vs. asynchronous work will ensure that the time working in the zoom room is manageable.

### **Materials:**

Because of the variety of content being explored in each practicum section and the range of activities of the students, the materials needed for each week varies. The individual practicum leaders/directors will articulate the needs for their sections.

### **Final Examination Date:**

The final for this class is the final performance.

## **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](http://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

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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](mailto: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.

### **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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu)

**USC Technology Support Links**

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

**\*\*\*This syllabus serves as your contract for Theatre Practicum Spring 2021\*\*\***

***Please note...***

***\*Specific requirements and schedule will be provided by the individual practicum leaders\****