

# USC School of Dramatic Arts

## **SDA #214A The Actor's Instrument: Voice and Body**

Fall 2023 Mon. Wed. 10 until 11:50a.m. and Fri. 1-2:50p.m.

Location: PED 207 MCC 107 Units: 4

**Instructors:** Laura Flanagan (voice/speech)

Stephanie Shroyer (movement)

**Offices:** Flanagan JEF Bldg.

Shroyer MCC Bldg.

**Office Hours:** by appointment

**Contact Info:** [lgoldsch@usc.edu](mailto:lgoldsch@usc.edu) [shroyer@usc.edu](mailto:shroyer@usc.edu)

### **Course Description**

This course explores the components of a comprehensive actor training method for developing an actor's voice and body. Students will learn techniques to experience the fullness of their corporeal self. Emphasis is on the facilitation of the actor's freedom and specificity of expression.

The course is divided into three modules to give students equitable time with each discipline. Class will take place Monday/ Wednesday with a Friday lab. Module One will be five weeks of voice with a Friday movement lab. Module Two will be 5 weeks of movement with a Friday voice lab. Module Three will alternate Voice and Movement throughout the week with the goal of integrating the work into a comprehensive whole.

#### ❖ **Voice**

The Voice module is designed to build on the fundamentals we learned first year: release, breath support, and the mind/body connection necessary for turning text into meaningful expression. This semester we will focus on putting those skills to use with an introduction to speech actions through a comprehensive understanding and experience of the articulators. As such, we will explore the relationship between vowels and consonants while we find muscularity of speech in our approach to Shakespeare and his contemporaries. In our introduction to the works of William Shakespeare we will also learn and play with basic structures of rhetoric to help our understanding and freedom with the text. In addition to weekly reading and text assignments, you will keep a journal of your growth and progression throughout the semester. The course will culminate in a final presentation.

#### ❖ **Movement**

In the movement module of The Actor's Instrument, emphasis is on observation techniques, alignment principles and assessment of learned habits inhibiting the physical choices made in the students acting. This class introduces the incorporation of behavioral, environmental, and spatial influences as they relate to the actor's craft.

	<b>VOICE</b>	<b>MOVEMENT</b>
Prerequisites	THTR 141	THTR 115
	THTR 120A	THTR 120B
Co-Requisites	THTR 220A	THTR 220A
Concurrent Enrollment	THTR 220A	THTR 220A
Recommended Preparation	See above	See above

### **Learning Objectives (Voice)**

1. Create your own warmup using the fundamentals of de-structuring, restructuring, articulation, and thinking on the word.
2. Speak on support and begin to understand how to use speech to facilitate more freedom of expression.
3. Find meaning with a minimum of effort, maximum of expression.
4. Fall in love with Shakespeare as a foundational text for acting across culture and identity.
5. Familiarize yourself with specifics of speech actions.

### **Learning Aspirations (Voice)**

1. Continue to cultivate awareness without judgement.
2. Learn basics of speech actions for a kinesthetic understanding of how sound is formed in the mouth.
3. Play with text as an opportunity to connect to new thoughts and different ways of thinking.
4. Make boundaries into points of contact.
5. Seek connection(s) between self and other, mind and body, inner thought, and outer expression.
6. Use our grounded selves to serve and motivate the moment of expression for our partners.

### **Learning Objectives (Movement)**

Upon completion of the movement module studies in 214A:

1. The student will have undertaken a physically transformative characterization effort where they are able to differentiate structural and behavioral traits of character from their own.
2. The student will have researched, acquired objects and/or constructed the physical components of the environment for a text that is the source of their characterization and performed excerpts in this environment.
3. The student will have, in written form, utilized the movement vocabulary introduced in 115 and 214A to observe, analyze and hypothesize the causal principles of physical communication that completes meaning when speaking text.

### **Learning Aspirations (Movement)**

1. To cultivate a pervasive “questioning” state of mind predicated on a commitment to taking responsibility for oneself.
2. To develop a process through which one can break inhibiting habitual movement patterns to allow unencumbered choice, conscious control, and spontaneity in movement.
3. To recognize the importance of and exhibit competency in determining the necessary behavioral, environmental and spatial choices as they relate to:
  - a. The “reality of doing” principle.
  - b. Making of “meaning” through movement (story and relationship connotations).
  - c. The active pursuit of character objective within a text.
  - d. History, period, culture, and style.
  - e. Integration of the mechanics of movement into performance.

### **Course Notes, Required Readings and Supplementary Materials (Voice & Movement)**

#### Course Notes:

- The syllabus, weekly agenda and assignments are posted on Blackboard. Necessary day to day updates and communications will be done via USC email.

#### Required texts: (available at the USC Bookstore or online)

- *The Expressive Body*, by David Alberts
- Course Reader - *Movement for the Actor*, by Lucille S. Rubin (from 115A)
- *The Actor and the Text* by Cicely Berry
- Articles posted on Blackboard: “Why I learned to stop hating Shakespeare” by James Baldwin and Selections from “Experiencing Speech: a skills based and Panlingual approach.” By Andrea Caban, Julie Foh, and Jeffrey Parker.

#### Recommended texts for further study: (available at the USC Bookstore or online)

- *The Body Speaks*, by Lorna Marshall.
- *An Acrobat of the Heart*, by Steven Wanh,
- *On the Technique of Acting*, by Michael Chekhov
- *Black Acting Methods*, by Sharrell D. Lockett

#### Supplementary Materials:

- Instructor may supply necessary handouts and excerpts from suitable texts as needed.
- A Journal for documenting of process, progression, and Iconic Studies throughout the semester. Bring to class every day.
- Ideally, the Journal can accommodate the preservation of supplementary handouts by adding them to this book for easy reference.

### **Description of Assignments (Voice Module)**

- **CLASSWORK** Students will learn each text assigned fully and be prepared to play with them in class.

Texts will include: 1. Sonnet by American Writers, 2. Sonnet 29 or 147 by William Shakespeare. 3. Your Own Sonnet. 4. Scene from “Romeo & Juliet”. 5. Scene from “Richard II”, 6. Claudio from “Measure for Measure”. 7. Hamlet from “Hamlet”

- **JOURNAL:**

- Students will keep a journal, writing an entry after each class, documenting discoveries, questions, and frustrations. Your journal is your record of growth and discovery and is a crucial part of putting the pieces together. Personally reflecting on your work and any connections you make will help your voice. If that means singing a song and making a voice memo of it, or painting a painting, or just honestly reflecting through language. The Journal is not just your class notes; it contains your thoughts, reflections, and observations of your work in class with a focus on connecting that work to your growth throughout the program.
- For **VOICE:** Journals can be done through blackboards journal function. Should you decide to keep a hard copy journal, you can photocopy your entries and upload after each class.

### Description of Assignments (Movement Module)

- **CLASSWORK** Regular warmups utilizing prompts rooted in movement vocabulary principles and various out-of-class observation assignments will be given throughout the module as necessary for class work. (Assessment: Formative)
- **JOURNAL** Keep a movement journal. (Assessment: Summative)  
In addition to class notes and other acquired pertinent information to your movement study the journal has 2 components:
  1. Personal Observation & Assessment of your movement discoveries, difficulties, and questions.
  2. Documentation of Rock Star case study (see below)  
*Due: Mon. Dec 11<sup>th</sup>*
    - For **MOVEMENT:** Hard copy journals may be electronically captured and then submitted on Blackboard, your Google Drive Folder set up at beginning of the semester or through USC email at semester end.
- **MIRROR PROCESS STUDY** Choose a physically challenging monologue. Then find an iconic image that provides inspiration. (Bring a picture of a full figure, not just the face or torso. The setting should be indicative of the world of play). (Assessment: Formative)
  - *Bring to class on Fri., Sept. 1<sup>st</sup>. Provide two hard copies of the text (one is for me to keep) and your iconic image. (Keep in mind you must be able to bring this picture with you to class every day for the duration of this unit).*
  - Icon inspired/Mirror Process monologues shared in class. (Assessment: Formative) *First sharing: Mon., Sept 25<sup>th</sup>.*
  - Present Mirror Process Study. (Assessment: Summative)

- Hard copy of all Mirror Process paperwork is required.
  - ***Due: Mon. Oct. 2<sup>nd</sup>.***
- **ROCKSTAR STUDY** Select a Rock (or Music) Icon of your choice. Find an individual who will hold a fascination for you throughout the semester. By viewing and studying varied documentation of this performer; observe, analyze and assess their movement, gestures and physical presence on an ongoing basis throughout the semester. Look to compare and contrast between the individual's "pedestrian" and "performance" life. The aim of this extended movement study is to exactly replicate the iconic persona of the individual to be demonstrated in a lip sync performance performed by you at the end of the semester. Document the progress of your replication journey in your journal (see above).  
**Due Wed, Nov 29<sup>th</sup>**
  - **MOVEMENT PATTERNED SCENE** After building the scenes environment, using the Do Re Mi grid from the Mirror Process, flesh out all props, furniture and thought destinations that are the vehicles of the physical language of story. What story are you telling by connotations of spatial relationship, handling of objects, literal doing, reality of doing and use of primary and secondary actions in pursuit of objective. **Due Mon, Dec 11<sup>th</sup>**

### **Grading Criteria and Assessment (Movement and Voice Assignments)**

50 possible points for each discipline. Scores from both will be totaled to determine total points earned in the course. All points are awarded based on prompt and effective completion of the stated requirements.

Monologues and scenes are adjudicated based on completeness of physical choices and ability of student to develop lasting recognizable vocality and physicality as observed by the instructor on a continuum basis.

Levels of achievement are defined as follows:

Excellent: evidence of clear understanding of class concepts coupled with original and creative insight and confident preparation

Good: an understanding of class concepts is evidenced with competence

Satisfactory: a general understanding of class concepts but definable gaps are in evidence

Poor: definable gaps in class concepts and lack of preparation are in evidence.

Unsatisfactory: absence of preparation, work not completed on time and no communication with professor and student partners.

<u>ASSIGNMENT</u>	<u>POINTS</u>	<u>PCT</u>
<i>Movement</i>		
Classwork	20	20%
Journal	10	10%
Mirror Process	10	10%
Movement Patterned Scenes	10	10%
<i>Voice</i>		
Classwork	20	20%
Journal	10	10%
Midterm	10	10%
Final	10	10%
<b>TOTAL</b>	<b>100</b>	<b>100%</b>

### **Assignment Submission Policy and Grading Timeline**

- Assignments due as described above.
- Late work will be accepted at the discretion of the instructor and then will be reflected in the grade by docking no less than 2 points per day.
- For Movement: Hard copy of all Mirror Process paperwork is required.
- For Movement: Students are invited to capture an image of the instructors notes on their in-class performance presentations that day.
- Formalized grading of performance and written work can be expected within 3 class sessions from the due date.

### **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. 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. 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).

### **Course evaluation**

Course evaluation occurs 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 update 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 any feedback on the course.

### **Additional Policies**

#### Attendance and Time Requirements

- Students are expected to be in class, dressed, and ready to work by 10 a.m. (M/W) and 1p.m. (F).
- Attendance is *mandatory*.
- Two episodes of tardiness equals 1 absence.
- Late work will be accepted at the discretion of the instructor and then will be reflected in the grade by docking no less than 2 points per day.
- 214a course work will require rehearsal outside of scheduled class time. Please schedule space according to the guidelines put forward by SDA's Academic Services Office.
- The syllabus is posted on Blackboard. Check your USC email regularly. Scheduling changes and other timely information will be sent via email.

#### Health and Participation in Class

- Classes are held in person, on the ground in the designated room. Online attendance, observation, or participation is not offered for this class. The sessions are not to be recorded for future viewing.
- While being mindful of the importance of being in class, students who develop a health issue should follow the protocol set forth by USC policy. <https://policy.usc.edu/wp-content/uploads/2021/04/SCampus-Part-B.pdf>
- In the event of student absences, there is opportunity to access any lecture notes and to schedule office hours so that the student can remain current in content covered during an absence. However, it will not be possible to reconstruct missed sessions in totality.
- The course is a highly participatory, experiential, and activity-based class. It requires extensive group exercises, large and small group discussion, outside rehearsal and peer observation/feedback of in-class presentations. If the student's health presents a frequent interruption in your engagement with the above, then the student should meet with the instructor to determine the best way forward.

### Classroom Rules:

- Students must dress in attire that is flexible and allows them to move freely. To maximize safety and learning potential, it is utmost importance to be able to observe physical technique and form during movement and voice. Sweats, yoga pants, gym shorts etc. are appropriate. For **MOVEMENT**: safety and freedom of movement are paramount, attire should be fitted to avoid overly, baggy or loose attire that can “catch” during the work. For **VOICE** you are encouraged to wear loose and baggy clothes, whatever can facilitate your own freedom. You are also encouraged to bring your own yoga mat!! For both **MOVEMENT and VOICE**: please be mindful that the attire provides the necessary coverage for unencumbered participation in physical activity. **No Jeans. No belts. Bare feet preferred. A towel is recommended.**
- Bottled water is welcome and recommended in the studio. However, food and other beverages should remain outside of the facility.
- Character studies and scenes require attire and props to support movement choices and to define the physical world as specified by the text (see “Goody Bag” addendum to syllabus). There will be no miming of the physical elements of the work. The *reality of doing principle* is paramount in 214A Movement Module.
- Cell phones are to be turned off and put away for the duration of class. Even during breaks.
- Electronic capture of any portion of class is strictly prohibited without prior written approval of the instructor.
- Posting about class on social media is strictly prohibited.

### Notes from the Instructors

- The principles introduced in 214A, The Actor’s Instrument: Voice and Body, are processes that take time to absorb and understand.
- Cultivate curiosity and practice patience.
- Remain open to change.
- Remember the results are not instantaneous.
- Your commitment to a physically oriented process is of much greater importance than definitive result.
- Resist judgment and expectation of any specific outcome.
- Explore.
- Play.
- Be fearlessly inventive within the parameters given.
- Each student works and learns in a unique manner.

### Course Calendar and Structure

Module One: Weeks One Thru Five (8/21-9/22)

Mon. and Wed. PED 207 Voice with Laura Flanagan

Fri. MCC 107 Movement with Stephanie Shroyer



Module Two: Weeks Six Thru Ten (9/25-10/27)

Mon. and Wed. PED 207 Movement with Stephanie Shroyer

Fri. MCC 107 Voice with Laura Flanagan

Module Three: Weeks Eleven Thru Fifteen (10/30-12/1)

Mon. PED 207 Movement with Stephanie Shroyer

Wed. PED 207 Voice with Laura Flanagan

Fri. MCC 107 Combined Voice and/or Movement with both instructors

MODULE ONE				MODULE TWO				MODULE THREE			
	Mon	Wed	Fri		Mon	Wed	Fri		Mon	Wed	Fri
week	PED 207	PED 207	MCC 107	week	PED 207	PED 207	MCC 107	week	PED 207	PED 207	MCC 107
1	Laura	Laura	Steph	6	Steph	Steph	Laura	11	Steph	Laura	Laura
2	Laura	Laura	Steph	7	Steph	Steph	Laura	12	Steph	Laura	Both
3	Laura	Laura	Steph	8	Steph	Steph	Laura	13	Steph	Laura	Both
4	Laura	Laura	Steph	9	Steph	Steph	Laura	14	Steph	NA	NA
5	Laura	Laura	Steph	10	Steph	Steph	Laura	15	Laura	Steph	Laura

### Module One: Weekly Breakdown

Week 1	8/21	We begin again. Introduction to Knight Thompson Speechwork ©. Assignment: work with one of the sonnets you've learned: "America" by Claude McKay, "Sonnet" by James Weldon Johnson or "Sonnet" by Elizabeth Bishop. Learn them so we can work and play with them in class. Extra credit for those who research their author. Reading: "Introduction to Experiencing Speech" by Caban, Foh, and Parker
	8/23	Introduction to Consonants and Back to the Sonnet!! Reading: James Baldwin: "How I learned to stop hating Shakespeare." Assignment: Shakespeare Sonnet 29 or 147
	8/25	Movement Vocabulary/Your Corporeal Instrument and Its ' Learned Habits. Baseline Monologues. Assignments: Read pp. 1-11 in the Course Reader (Movement for the Actor) Choose a text and character that presents a physical challenge. Then find an iconic inspiration for the physicality of the character. This picture form will be the physical model for your character, the "icon" to stimulate your physical imagination. Bring 3 copies of the monologue and a printed copy of your icon image to next class (Fri. 9/1).

Week 2	8/28	Continue consonants: Assignment: Shakespeare Sonnet 29 or 147 introduction to Scansion
	8/30	Continue consonants Continue Sonnets: introduction to operative words/ word soaking
	9/1	Movement Vocabulary. Begin work in iconic gesture. Observation. Physical imitation. Imaginary givens. Introduction of the Mirror Process. Part One: Character Structures and Behaviors Assignment: Iconic Study One: observation exercise. Read: pp.45-96 in The Expressive Body Pp.29-49 in the Course Reader
Week 3	9/4	Labor Day. University Holiday
	9/6	Continue the sonnet: following the thought, operative words, and word soaking. Assignment: write your own sonnet!!
Week 4	9/8	Iconic Study One Exercise Assignment: Iconic Study Two: Rock Star Study
	9/11	Introducing vowels working with your own sonnet: connecting back to your breath
	9/13	Vowels continued working on connecting breath, articulators, and thought through the word to make meaning.
Week 5	9/15	Movement vocabulary. The Mirror Process continued. Part Two: Text and Character world of play. The Do Re Mi Grid. Place, Space and Objects as corporeal actor tools.
	9/18	Review of Consonants and Vowels
	9/20	<b>Voice Midterm:</b> Choose which sonnet you would like to share and thoughtfully incorporate articulators into your warm-up. Assignment: Journals Due
	9/22	Movement vocabulary. The Mirror Process continued. Part Three: The Grammar of Movement. The Text—a springboard for imagination, factually and impressionistically. The Operative Word—a source for action.

### Module Two: Weekly Breakdown

Week 6	9/25	Movement vocabulary. First Share of Mirror Process Study.
	9/27	Mirror Process Study Re-works. Assignment: Play and Characters for Scene work. Have read and iconic image selected by class on Wed. 10/5.
	9/29	More on Consonants: Finding verbal relish. Learn: Romeo & Juliet: Sonnet Scene
Week 7	10/2	<b>Movement Midterm:</b> Re-worked share of the Mirror Process Study incorporating notes from Week 6 first share.

	10/4	Text introduced for movement patterning scene work.
	10/6	Continue Consonants: Romeo and Juliet scene...
Week 8	10/9	Movement vocabulary. Briefings on Rock Star Icon Performance.
	10/11	Movement vocabulary. Briefings on Rock Star Icon Performance cont.
Week 9	10/16	Movement vocabulary. Begin Movement Patterning. Building the Environment (Do Re Mi and World of Play).
	10/18	The Physical Nature of Storytelling-Picturization and Composition.
	10/20	Finish Romeo and Juliet Scene with review of vowels.
Week 10	10/23	Movement vocabulary. Scene Work. Objective to action (Doing and Being Done To).
	10/25	Scene Work. Physical action as objective. Use of physicality to pursue wants. Use of physicality to create dynamic tension in story. The language and communitive potential of movement, space, and objects.
	10/27	Introduction to Richard II: Bushy, Baggot and Green....

### Module Three: Weekly Breakdown

Week 11	10/30	Movement Scene Work. Status (lead/follow, major/minor, hunter/hunted, pursuer/pursued) in physical choices-how does power shifting in a scene affect physical choice?
	11/1	Voice: Richard II; Bushy, Baggot and Green - Consonants and Vowels Together, using operatives to incorporate choice and given circumstance.
	11/3	Voice: Review of Consonants and Vowels Finish Bushy Baggot and Green Assignment: Claudio Measure for Measure: Introduction to the Argument.
Week 12	11/6	First Share of Movement Patterned Scenes
	11/8	Voice: continue with Claudio from Measure for Measure
	11/10	Lab: Voice Movement combined.
Week 13	11/13	Movement Patterning Scene Re-Works.
	11/15	Voice "To be Or Not to Be" - Deepening the argument.
	11/17	Lab: Voice Movement combined
Week 14	11/20	Lab: Voice Movement combined.
	11/23	Thanksgiving Break. University Holiday.
Week 15	11/27	Day with Hamlet
	11/28	Rockstar Study performance.
	12/1	Voice Final: You will do a 25-minute warm-up on your own and pick one of the texts from the semester to share with the group.

\*\*\*Course schedule subject to change according to the needs and progress of the group\*\*\*

**Final Period: Monday, December 11<sup>th</sup> from 8:00 to 10:00 a.m. is the Movement Final. Share of Movement Patterned scenes. Movement Journals Due.**

**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.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

**SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.*

**\*\*The following statements and disclosures portion of this document are subject to SDA updates. Addendums will be posted on Blackboard \*\***

**Statement on Academic Conduct and Support Systems**

**Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world. All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

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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.

**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](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).\*\*\*

**Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production. \*\*\*

**SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion. To file a report, please visit: <https://bit.ly/SDAstudentreporting>

**Support Systems:**

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*988 Suicide and Crisis Lifeline* - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call*  
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

*Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086*  
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*  
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services (OSAS) - (213) 740-0776*  
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

*USC Campus Support and Intervention - (213) 740-0411*  
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity, Equity and Inclusion - (213) 740-2101*  
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*  
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*  
Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*  
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

*Occupational Therapy Faculty Practice - (323) 442-2850 or [otfp@med.usc.edu](mailto: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.

*\*\*This syllabus serves as your contract for course #214A, Fall Semester 2023\*\**