



**THTR 460 Asian and Asian American Theatre:
Identity and Aesthetics, Section 63165R**
Spring 2024, Session 001, Location: VHE 206
Mondays & Wednesdays – 3-4:50 p.m. P.S.T., Units: 4
Instructor: Velina Hasu Houston, PhD.
Contact Information: greentea@usc.edu, 24-48-hour response time
(except during USC recesses/holidays)
Office: Virtual Office via Zoom/In-person
Office Hours: Wednesdays 9-11 a.m. by appointment via email to instructor.
Other times can be negotiated.
As a mutual courtesy, 24-hour cancellation via email is expected.
Teaching Assistant: None.
I.T. Help: USC Information Technology Services, <https://itservices.usc.edu/>.

Catalogue Description

The USC catalogue description of THTR 460 is: “Explores Asian and Asian American theatre, from the historical to the contemporary, with an aim toward understanding issues of aesthetics, acculturation, and identity. Instruction Mode: Lecture. Grading Option: Letter.”

Course Description

THTR 460 explores plays written by people of the Asian Diaspora including not only the Far East, but Southeast Asia, South Asia, the Middle East, multiethnic Asians, and multiethnic Asian Americans.

Labor Acknowledgment

I acknowledge that much of what we know of the U.S. today has been made possible by the labor of enslaved Africans who suffered trans-Atlantic trafficking, chattel slavery, violence, and Jim Crow; and continue to suffer anti-Blackness. I am thankful of and honor their sacrifices. I pay my respects to their ancestors, elders, and relations, past, present, and emerging.

Land Acknowledgment

I acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands). I acknowledge my presence on the traditional, ancestral, and unceded territory of the Gabrielino/Tongva peoples; and pay my respects to their ancestors, elders, and relations, past, present, and emerging.

Ethnic and Gender Respect

In the name of mutual respect, let us strive to neither mis-pronoun nor mis-race one another. Non-binary refers to non-binary ethnicity, culture, and/or gender.

Learning Objectives

The course will encourage a deeper understanding of playwriting voices from the Asian Diaspora. Plays can be important documents of history, which, like U.S. theatre in general, often focuses on Euro-centric, patriarchal perspectives and diminishes cultures of color in the human narrative.

- 1) The course is intended to provide **connectivity**. Students may connect with a diversity of sociocultural perspectives from the Asian Diaspora, and discover how plays build bridges of understanding between that Diaspora with non-Asian/non-Asian American people.
- 2) The course will provide **context**. By exploring plays from the Asian Diaspora, students may learn the context of Asian Diasporic lives in the greater U.S. society and the myriad views of the human condition generated from the Asian Diasporic voice.
- 3) The course will provide **engagement** via the reading and discussion of plays that explore Asian Diasporic perspectives, hopefully generating the ability to navigate society with a greater sense of our cultural diversity.
- 4) The course will provide **analysis**. The student will be able to analyze plays from the Asian Diaspora against the aesthetics of society that existed in the times that the plays were written and during the times that the plays have existed in the U.S. theatre zeitgeist.

Prerequisite(s): THTR 225g Theatre Across History and Cultures

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Preparation must include opening your mind to the diversity of the Asian Diaspora and its capacity for helping you to explore the entirety of the human condition. In addition, awareness of Asian and Asian American cultures by reading fiction, non-fiction, or dramatic literature; or seeing plays and films that focus on Asian and Asian American cultures can be illuminating.

Course Notes

Course Notes include important information about this class.

- **Blackboard (BB).** **Regularly check the BB site for this course.** If students are unfamiliar with or having trouble with BB, they must correct these issues: <http://itservices.usc.edu/blackboard/> and <https://blackboard.usc.edu/webapps/login/>. Note that as of end of the spring term 2024, USC will begin using a different learning management system. Blackboard will be replaced by Brightspace. For more information about Brightspace, go to: <https://lmsreplacement.usc.edu/>. Announcements and related materials will be posted to Blackboard as well as given in class. If you are unfamiliar with Blackboard: <http://itservices.usc.edu/blackboard/> and <https://blackboard.usc.edu/webapps/login/>.
- **Mobile Phones.** Please use them before or after class. If you use them in class, five points will be deducted from your grade because it signifies lack of participation in class.
- **Final Exam Courtesy Notice.** The final is on Friday, May 3, 2024, 2-4 pm P.S.T., site TBD. *Final exam dates and times are set by USC, and students are **required** to participate.* Please put this date and time in your calendar now.

Technological Proficiency and Hardware/Software Needed

The course will take place in a regular classroom setting. For certain events when the course meets online, the ability to access a provided Zoom link will be needed.

- Be aware that USC practices digital equity; students can acquire hardware and software needed for class if they do not have it (see policies below; students who require a laptop to complete in-class work can check one out through the Laptop Loaner Program <https://itservices.usc.edu/spaces/laptoploaner/>).
- Devices such as laptop computers are welcome in class, BUT students must leverage their devices for course purposes only, i.e. sharing of pages, reading articles to which instructor refers them – no checking of email or navigating social media. Students who use devices not indicated by course need will be asked to put them away and receive a zero for their in-class work grade for the day. Students with legal requirements to use devices when not indicated by course needs should let the instructor know of their need privately and accommodations readily will be made.
- Please make sure devices are silenced so as not to disturb classmates. Students whose devices make noise during class or are used for purposes others than those stated, will be asked to put them away and receive a zero for the in-class work grade for the day.
- No cell phones or computers may be used during the taking of exams. If you leave the room during an exam for any reason, you must leave your cell phone and/or computer in the classroom.

USC Technology Support Links:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Communication

- If you have questions or concerns, please contact the instructor via USC email during the business week, Monday-Friday, 9 am-5 pm PDT/PST. The instructor may not respond to emails sent outside of these guidelines or emails sent from non-USC accounts. For information on student email policy, see <https://online.usc.edu/files/2017/11/student-grievance-policies.pdf>, Part F, Section 2. Note the university requires that all emails going outside of the USC system must be encrypted by the sender, which can elongate reception and response times.

- In the event of a matter that cannot be addressed in the time frame noted above, students must email instructor from their USC email account. **In the subject line, indicate course number, full name, and matter to discuss, i.e. “THTR 460, Elisa Tanaka, Character X in the play X.”** Simple questions will be answered by email, but, for more complex discussions, an appointment will be scheduled.
- To promote independence and critical thinking, students must utilize the following process for obtaining answers to course-related questions before contacting the instructor: consult the course syllabus, next consult a classmate. If the answer still is unsatisfactory, email the instructor. In the email, please indicate the steps taken to seek the answer. Please be certain to follow email communication procedures noted above.

Deliverables

These are the items expected of you for the successful completion of this course.

- 1) Discussion Input (1 required question during each class beginning on 1-17-2024) (5%)
- 2) Team* Presentation on Character & Story (with personal reflection form) (15%)
- 3) Team Presentation on Aesthetics of Society (with personal reflection form) (15%)
- 4) Team Presentation on Production History of Key Theatres + of Play (with personal reflection form) (15%)
- 5) Theatre Viewing & Reflection: *Caught* (5%)
- 6) Theatre Viewing & Reflection: *Kairos* (5%)
- 7) Mid-term Exam (20%)
- 8) Final Exam (20%)

*Students will be placed on teams that will present on different plays throughout the semester. Each team member will receive a grade based upon presentation and participation, determined by the oral presentation and the personal reflection on how the team prepared for the presentation.

Deliverables in a Chart

Student Responsibility (Your Deliverables)	Point Value	Percentage of Grade
Discussion Input (1 required question during each class beginning on 1-17-2024)	100	5%
Team* Presentation on Character & Story (with personal reflection form)	100	15%
Team Presentation on Aesthetics of Society (with personal reflection form)	100	15%
Team Presentation on Production History of Key Theatres + of Play (with personal reflection form)	100	15%
Theatre Viewing & Reflection: <i>Caught</i>	100	5%
Theatre Viewing & Reflection: <i>Kairos</i>	100	5%
Mid-term Examination	100	20%
Final Examination	100	20%

*Students will be placed on teams that will present on different plays throughout the semester. Each team member will receive a grade based upon presentation and participation, determined by the oral presentation and the personal reflection on how the team prepared for the presentation.

Definitions of Assignments

Discussion Input

For each class beginning on January 17, you must ask one question about the reading on which we are focused. If you do not do so, you will receive a grade of “0” for that session or those sessions. The questions may be as simple as, “Why does X character do X?” The questions must be asked in person. If you do not ask a question in one class, you will have to ask two in the next class. The critical element is the integrity of the question (in other words, please no superficial questions).

Team Presentations

Students will be divided into four teams: A, B, C, D. Each team will explore three areas pertinent to the plays:

Character & Story

- Major traits of the protagonist
- Nature of protagonist’s everyday world
- What is important to the protagonist
- What event/decision/experience occurs that initiates the action of the play, that disrupts the protagonist’s everyday world and makes it challenging, if not impossible, to carry on in the same way as the protagonist did before this occurrence
- What critical desire emerges from this experience
- What key actions are generated by this desire on the part of the protagonist

- What impact does each action have on the protagonist’s journey
- What is the high point of the story
- In what way(s) does the protagonist transform, generated by what happens in the story
- If the protagonist doesn’t change, what about his/her/their existence changes
- What impact does the playwright’s cultural identity have on the character(s) and world represented in the play?

Aesthetics/Cosmology of Society

- How is the play (characters and world of the play) embodied in the aesthetics of society – in the cosmology of society
- The story of the play takes place in a certain time period marked by social, cultural, and political circumstances; consider these circumstances in terms of the plays you are reading, and what impact it has on characters and on story).
- Changes in society include how mainstream theatre considers U.S. Asian Diasporic playwrights’ voices. Who produces this work and who does not produce this work? In either case, why do you think this is so?

Production History of Key Theatres + of Play

- Consider the last three seasons of East West Players, Pan Asian Repertory, Mark Taper Forum, and South Coast Repertory. What have they produced? What have they not produced? Do they include Asian Diasporic voices? If so, what plays and what playwrights?
- Why is there a need for an Asian American theatre or other ethnically focused theatres? Are mainstream theatres focused on white ethnicity and male white ethnicity specifically?

Mid-term Examination

This is an essay exam that includes questions drawn from readings covered as of the date of the mid-term. You will need a Blue Book for this exam; they are available in the USC Bookstore. Per course guidelines, do not use your computers or cell phones while taking this exam. During exams, use of either will not be simply a 5-point reduction; you will not be allowed to finish the exam, thereby receiving a 0 for 25% of your grade.

Final Examination

The final examination is an essay exam that you will complete at home and submit electronically on Friday, May 3, 2024, 2-4 pm P.S.T., (1400-1600 hours); this date/time is designated by the University and cannot be changed. Please note that you must submit between the designated hours, not before or after. The final exam will be comprehensive. It may focus on all plays studied in the course.

Theatre Viewings & Reflection

As a group, we will view “Caught” and “Kairos.” For each play, you will write a 3-5 page essay about the sociopolitical state of society existing in the world of the play. Dates of performances will be announced in class.

Extra Credit

There is no extra credit for this course.

Grade Evaluation – Assignments: Description, Assessment, Submission Guidelines

Each assignment is valued at 100 points. The percentage amount in parentheses indicates the weight of that assignment in the overall percentage breakdown of the course. You are expected to attend all classes except in the case of doctor-documented illness, religious reasons related to a religion you practice, or family crisis. Please do not be late; tardiness = half credit; the grace period is 15 minutes after class begins. You are strongly encouraged to take notes on all class discussions and readings.

Grading Breakdown, Grading Scale, & Assignment Rubrics/ Description and Assessment of Assignments

Please note all assignments are evaluated on a 100 = A rubric*and becomes the noted percentage of the final grade. Please remember: grades are not given, but earned. Furthermore, be mindful of the fact that students earn grades individually and are not graded on a scale against other students. The grading rubric for this class is as follows:

96-100%=A	88-90%=B+	81-84%=B-	75-77%= C	67-70%=D+	61-63%=D-
95-91%=A-	85-87%=B	78-80%=C+	71-74%= C-	66-64%=D	

Grading Timeline

Instructor strives to grade work 1-2 weeks upon submission, if submission is turned in on time as noted in this syllabus. When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose participation in class has been good, but will be weighted toward the negative end of the scale for those with poor participation.

Required Readings

- 1) *Race and Role: The Mixed-Race Asian Experience in American Drama* by Dr. Rena M. Heinrich, Rutgers University Press (June 16, 2023), ISBN-10: 197883554X, ISBN-13: 978-1978835542
- 2) *Caught* by Christopher Chen, Broadway Licensing-Dramatists Play Service, ISBN-13: 978-0-8222-3646-7
- 3) *The World of Extreme Happiness* by Frances Ya-Chu Cowhig, Broadway Licensing-Dramatists Play Service, ISBN-13: 978-0-8222-3551-4
- 4) *Kairos* by Lisa Sanaye Dring, PDF available on our Blackboard course site
- 5) *Osadda's Revenge* by Sadakichi Hartmann, PDF available on our Blackboard course site
- 6) *Tea* by Velina Hasu Houston, Broadway Licensing-Dramatists Play Service, ISBN-13: 978-0-8222-2103-6

Required Viewings

"Caught" by Christopher Chen at USC Pacific Asia Museum, April 2024

"Kairos" by Lisa Sanaye Dring at East West Players, April 2024 (<https://www.eastwestplayers.org/blog/ewp-announces-west-coast-premiere-of-lisa-sanaye-drings-kairos#:~:text=Kairos%2C%20by%20playwright%20Lisa%20Sanaye,a%20tectonic%20shift%20in%20society.>)

Assignment Submission & Attendance/Participation Matters

Assignments are to be submitted on due dates noted. No late assignments accepted; if an assignment is not received on time, then a grade of "0" will be recorded. Students are not graded on attendance, however, if a class is missed, student engagement in the course is challenged. Excused absences are permissible for illness, family/personal crisis, or religious purposes for a practiced religion. Students with an excused absence may complete assignments within forty-eight (48) hours and submit according to syllabi protocol. All assignments are expected to be completed individually.

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 is anonymous. USC will send an email to students' USC email addresses asking them to fill out course evaluations. Results are sent to instructors. Please participate.

Course Schedule

1/8 – Welcome and introduction. Course perspective on Asian American theatre. What is an Asian and what is an Asian American? What does Asian American theatre mean and what are the most established Asian American theatres? What aesthetic focus will we take in the class? Who are key Asian American playwrights? Read *Race and Role* for 1/17.

1/10 – Independent research assignment: Playwright research. Research these playwrights mentioned in *Race and Role* (Sadakichi Hartmann and Frances Ya-Chu Cowhig) and be prepared to discuss them as well as the book on 1/17. For 1/17, read *The World of Extreme Happiness*.

1/15 – No class. USC Holiday.

1/17 – Play 1: *The World of Extreme Happiness*. Voices from the Asian Diaspora: Frances Ya-Chu Cowhig.

1/22 – Team A Presentation on Character & Story in *The World of Extreme Happiness* (with personal reflection form in-class).

1/24 – Team A Presentation on Aesthetics of Society in *The World of Extreme Happiness* (with personal reflection form in-class).

1/29 – Team A Presentation on Production History of Key Theatres + of Play regarding *The World of Extreme Happiness* (with personal reflection form in-class). For 1/31, Read *Osadda's Revenge*.

1/31 – Play 2: *Osadda's Revenge*. Voices from the Asian Diaspora: Sadakichi Hartmann.

2/5 – Team B Presentation on Character & Story in *Osadda's Revenge* (with personal reflection form in-class).

2/7 – Team B Presentation on Aesthetics of Society in *Osadda's Revenge* (with personal reflection form in-class).

2/12 – Team B Presentation on Production History of Key Theatres + of Play regarding *Osadda's Revenge* (with personal reflection form in-class). For 2/14, read *Caught*.

2/14 – Play 3: *Caught*. Voices from the Asian Diaspora: Christopher Chen.

2/19 – No class. USC Holiday.

2/26 – Team C Presentation on Character & Story in *Caught* (with personal reflection form in-class).

2/28 – Team C Presentation on Aesthetics of Society in *Caught* (with personal reflection form in-class).

3/4 – Team C Presentation on Production History of Key Theatres + of Play regarding *Caught* (with personal reflection form in-class). For 1/31, re-read plays as preparation or mid-term exam. For 3/18, read *Tea*.

3/6 – Mid-term exam.

3/11 – No class. Spring break.

3/13 – No class. Spring break.

3/18 – Play 4: *Tea*. Voices from the Asian Diaspora: An American Theatre Canon Asian Diaspora Play. Guest Artist.

- 3/20 – Discussion of *Tea* and interactive Q&A.
- 3/25 – DEIB Theatre Panel with interactive Q&A.
- 3/27 – Exploration of playwright Winifred Eaton. For 4/1, read *Kairos*.
- 4/1 – Play 5: *Kairos*. Voices from the Asian Diaspora: Lisa Sanaye Dring.
- 4/3 – Team D Presentation on Character & Story in *Kairos* (with personal reflection form in-class).
- 4/8 – Team D Presentation on Aesthetics of Society in *Kairos* (with personal reflection form in-class).
- 4/10 – Team D Presentation on Production History of Key Theatres + of Play regarding *Kairos* (with personal reflection form in-class).

Note: Theatre Viewing & Reflection events will comprise about 3 ½ to 4 hours for performance viewing, approximately 1 hour round-trip driving time, and time for writing of the two essays. Given this, about five hours of class time will be dedicated to this assignment.

- 4/15 – Theatre Viewing & Reflection: Final run-through of *Caught* at USC – For DEIB event at USC Pacific Asia Museum.
- 4/17 – Theatre Viewing & Reflection (continued).
- 4/22 – Theatre Viewing & Reflection: *Kairos*. (Each student will have to purchase a ticket, which will be discounted if we have a group of ten or more. The date is TBD, but tentatively it will be 4/20 at 2 pm.)
- 4/24 – LAST DAY OF CLASS. Close-up on Asian American theatre companies in the U.S.
- 5/3 – 2-4 p.m. P.S.T. (Designed by USC)

	Daily Activities	Homework	Deliverables (What's Due)
1/8	Welcome, introduction, overview.	Read <i>Race and Role</i> for 1/17.	
1/10	Research Hartmann & Cowhig.		Research Hartmann & Cowhig for discussion on 1/17.
1/15	USC Holiday.	Prepare team presentations.	
1/17			Be prepared to discuss <i>Race and Role</i> + Hartmann/ Cowhig research.
1/22	Team A presentation due.		Team A presents on character and story.
1/24	Team A presentation due.		Team A presents on Aesthetics of Society
1/29	Team A presentation due.	For 1/31, read <i>The World of Extreme Happiness</i> .	Team A presents on Production history of Key theatres and of play
1/31	Discussion of <i>Osadda's Revenge</i> .	Prepare team presentations.	(NOTE: for all presentations, look at the world premiere of the play, what theatre produced it, & what else that theatre produced in the same season)

2/5 2/7	Team B presentation due. Team B presentation due.		Team B presents on character and story. Team B presents on Aesthetics of Society
2/12 2/14	Team B presentation due. Discussion of <i>Caught</i> .	For 2/14, read <i>Caught</i> . Prepare for team presentations.	Team B presents on Production history of Key theatres and of play (NOTE: for all presentations, look at the world premiere of the play, what theatre produced it, & what else that theatre produced in the same season)
2/19 2/21	USC Holiday. Team C presentation due.		Team C presents on character and story.
2/26 2/28	Team C presentation due. Team C presentation due.		Team C presents on Aesthetics of Society Team C presents on Production history of Key theatres and of play (NOTE: for all presentations, look at the world premiere of the play, what theatre produced it, & what else that theatre produced in the same season)
3/4 3/6	Mid-term review. Mid-term exam. Bring Blue Books.	Prepare for 3/6 mid-term exam. For 3/18, read <i>Tea</i> .	

3/11 to 3/13	NO CLASS – USC SPRING RECESS. NO CLASS – USC SPRING RECESS.		
3/18 3/20	Discussion of <i>Tea</i> with guest artist and Q&A with playwright. Asian Diaspora artists’ panel online.		
3/25 3/27	DEIB Asian American theatre panel online. Discussion of playwright Winifred Eaton.	For 4/1, read <i>Kairos</i> .	
4/1 4/3	Discussion of <i>Kairos</i> , possible guest artist (playwright). Team D presentation due.	Prepare team presentations.	Team D presents on character and story.
4/8 4/10	Team D presentation due. Team D presentation due.		Team D presents on Aesthetics of Society Team D presents on Production history of Key theatres and of play (NOTE: for all presentations, look at the world premiere of the play, what theatre produced it, & what else that theatre produced in the same season)
4/15 4/17	Theatre Viewing & Reflection. Class meets at theatre event, not In class. Attendance of and writing about event replaces being physically In the classroom. Theatre Viewing & Reflection.		Attend final run-through of <i>Caught</i> at USC



	Class meets at theatre event, not In class. Attendance of and writing about event replaces being physically In the classroom.		
4/22	Theatre Viewing & Reflection. Class meets at theatre event, not In class. Attendance of and writing about event replaces being physically In the classroom.	Write 2 essays for Theatre Viewing & Reflection.	TBD but possibly on 4/20 at 2 pm, attend <i>Kairos</i> at East West Players
4/24	Discussion about Asian American theatre companies in the U.S. Last class day.		Submit 2 essays for Theatre Viewing & Reflection events.

ADDENDUM TO COURSE SYLLABUS – ADDENDUM A

The following information is recommended or required by USC.

Please review them for your benefit and be aware of the resource information provided. This syllabus and your enrollment in GESM 111g, fall semester 2023, means you are aware of the information below and understand its impact on you. Thank you.

Required Information, Advisory Information, and Additional Policies and USC Standards

REQUIRED INFORMATION

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](#).

AI Generators Guidelines

While I am not against the use of artificial intelligence (AI)-powered programs with regards to working on assignments, I believe there are ethical questions if applied to the completion of assignments. Be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that may meet the standards of the grades you wish to earn. If you decide to use AI-powered programs to complete the work for this course, be aware that, with regard to University values, using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. If you do use AI tools in the development of any aspect of your work, you must cite them ([USC Libraries AI Generators Citation Guidance](#)) and also be aware that the value of original thinking over AI-thinking has an impact on instructor assessment of the originality of your viewpoints. Please see Addendum B below to read authors' views on AI tools.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment. Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation is prohibited. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

ADDITIONAL POLICIES

Statement on Academic Conduct and Support Systems

Academic Integrity (see above).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.