

Professor: Alison Trope, Ph.D. (she/her/hers)  
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## **Course Description**

This course will examine the representation and inequity of gender and other facets of identity (race, sexuality, age) in a range of media industries and products. Our goal will be to understand how key media institutions construct and define identity and identity politics through a range of products as well as the marketing, distribution, exhibition and employment practices that play a role in shaping them. We will frame these issues historically to understand and assess whether change has occurred over time. We will further think about ways we can foster change and advocate for underrepresented groups and identities through policy changes, hiring and inclusion initiatives, and activism.

## **Diversity Requirement**

This course focuses on several key facets of diversity as they manifest themselves in the behind-the-scenes production of media (film, television, advertising, music, social media, etc.) as well as each industry's products. Given the industrial focus, we will spend time considering the way economic imperatives impact diversity (or the lack thereof) on several levels (writing, directing, producing, as well as casting and on-screen representation). We will also work to frame these issues historically and intersectionally to gauge the degree to which certain ideologies and practices tied to multiple identities have become normalized and systemic in nature. The course focuses specifically on issues of gender; however, we cannot study gender or any single facet of identity in a vacuum. Therefore, throughout the term, readings, lectures and guest speakers will illuminate connections and intersections between gender and other categories of diversity (particularly race, sexuality and age) as they get reflected in certain industrial examples. The final project for the course asks students to identify a key problem tied to diversity in a specific media industry and address this problem in the context of an advocacy campaign. The course therefore not only pinpoints systemic problems of diversity but also works to solve them.

## **Student Learning Outcomes**

Every student comes into our class with different abilities, passions, priorities, lived experiences, and ways of learning. I invite you to begin where you are—to listen and learn from course content and discussions, to critically contemplate, question, and critique. To that end, the learning outcomes below are fluid, and work in collaboration and dialogue with my teaching), course content, and class discussions. What students take away will depend on where they start, how they engage, and how they tap into their capacities to learn and grow. It is my hope that this course provides an opportunity for you to:

- **Explain** how economic imperatives shape the gendering of media industry practices and products (in historical and contemporary contexts)
- **Apply** an intersectional perspective to media industries, specifically the ways gender intersects with other identities and impacts inequities, visibility, discrimination
- **Evaluate** institutional and structural inequities in range of industries and products
- **Assess and apply** calls for change in relation to identity in media industries and products

### **Course Readings:**

All course readings and handouts will be available on Brightspace unless otherwise specified.

### **Course Requirements and Attendance:**

Students are required to do all the readings, attend all classes, complete all assignments, and participate fully in this course. There are multiple ways to participate and be part of our class community, including speaking in class, emails to me, sharing media or other examples relevant to class, office hours, attentive listening during class. If you're uncomfortable participating in a group, please feel free to make an appointment for office hours with me. If circumstances prevent you from attending class, please inform me by email ASAP. Simply showing up to class does not guarantee a perfect attendance/participation score. Other factors, including promptness and level of attention during class lecture and guest speaker visits, will impact your grade. Participation grades will start at 85—the threshold—and then move up or down based on the factors above. You are responsible for accessing and staying abreast of course content, and for communicating with me in a timely manner if you have any obstacles impacting your work and successful completion of the course. Note: based on guest availability, some classes may be held on Zoom (TBD).

### **Notetaking, Technology Guidelines, Etiquette, and Class Recordings**

It is **highly recommended** that notetaking be done by hand to maintain attention and engagement during the course. This is a small seminar, so it will be important for us to create a set of classroom norms, which we will do the first week. During class, you should **avoid** multitasking on mobile phones or web surfing. [To understand the reasons for this guidance, you may want to read “Why you should take notes by hand – not on a laptop” and “[The Myth of Multitasking.](#)”]

Please remember that USC policy **prohibits sharing** of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.

### **Classroom Conduct and Respect**

All students are encouraged to use the classroom as a safe (and brave) space in which to speak and voice their opinions. We all come to the classroom with different backgrounds and experiences—defined by race, ethnicity, gender, disability, religion, class, ideology, even personality. This diversity can be our greatest strength and an asset as we learn together. My expectation is that you respect not only me and our guests, but also your classmates/peers when they participate in discussion. We may not truly understand another person's perspective, but we can/should listen with acceptance and empathy. Every student should feel comfortable participating and being part of a productive, engaging dialogue. Given the focus on gender and other facets of identity, this class and the discussions we have may make you feel some discomfort. You may not always agree with me or your peers. This is normal, and part of the learning. If you ever feel that I've misspoken or misrepresented something or you have an emotional response to the material or to something someone in class has said, please reach out to me to discuss. Above all, please be flexible (and forgiving) with me, your peers and yourself as we navigate these issues together.

### **Communication**

You may reach me by email ([trope@usc.edu](mailto:trope@usc.edu)), and I will respond typically within 24 hours. If I don't respond, feel free to nudge me. I receive many emails and sometimes things do fall through the cracks. For questions or constructive criticism of class at any time during the semester, you may use this anonymous [google form](#). We will do course evaluations at the end of the term.

**Assignments and Grading:**

You will receive details about each assignment separately. **All assignments must be completed and handed in on time. Late assignments will be marked down three points per day (including weekends and holidays). If you are unable to turn in an assignment due to illness or a personal emergency, you must provide documentation that will allow you to be excused or discuss your situation with me in a timely manner, before the paper is due. Do not wait until the end of the semester to sort things out. Remember: this is YOUR responsibility.**

*You are responsible for the material covered in class and in the reading. You will be evaluated on the following:*

- 1) the level of your engagement with the class materials (as demonstrated in your written work)
- 2) your capacity to explain your ideas and analysis in articulate and well-written forms
- 3) your ability to creatively explore those theories and methodologies

*All of your work will be graded on two primary evaluative scales:*

- 1) how well it demonstrates an understanding of the theories and methodologies of the class
- 2) how well it articulates and structures its argument

The final course grade will be based on the following distribution:

Participation/Engagement (incl. at least one office hour visit)	10%
Weekly responses (10 total)	15%
Audience analysis paper (1500-1800 words)	25%
Industry critique paper (1500-1800 words)	25%
Final Project/Presentation—Finding Alternatives (groups)	25%

**NOTE: Failure to complete one of the assignments will result not only in an F for that assignment but may put your course grade in jeopardy.**

See AI policy below in **Statement on Academic Conduct and Support Systems**.

**Course Grading Policy:**

Grades will be assigned as follows:

- A outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material.  
A grade of A+ (97-100) *may* be given to *individual* assignments in *rare* instances where expectations are exceeded.
- A-/B+ above average work, demonstrating effort and keen understanding of conceptual ideas
- B/B- average work, needs improvement on ideas, execution, and argument
- C+/C shows little effort, lacks clarity and/or argument
- C- fulfilling the bare minimum and showing little understanding of the material
- D no understanding of the material and/or does not meet bare minimum criteria
- F failure to meet minimum criteria

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade per the scale shown below:

A+	= 97-100 (only possible on individual assignments, NOT final course grade)		
A	= 96-94	C	= 76-74
A-	= 93-90	C-	= 73-70
B+	= 89-87	D+	= 69-67
B	= 86-84	D	= 66-64
B-	= 83-80	D-	= 63-60
C+	= 79-77	F	= 59-00

If you have concerns regarding a grade on a given assignment, you must wait 24 hours ('cooling off' period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final.

## Course Schedule

*Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, events, and/or guest speaker availability. Students should consult the Registration Calendar for dates regarding add/drop deadlines, fees, grading options, etc.*

Topics/Driving Questions In-Class Work/Guests	Readings	Deliverables/ Due Dates
<p><b>Week 1</b> <b>Introduction: Thinking About “Women’s Work” in Media</b></p> <p><i>How has gender been a determinant in defining and understanding so-called “women’s work”? How and to what degree is this label still used/relevant?</i></p>	<p><b>8/27:</b> <a href="#">“Women Creatives Thought Hollywood Could Change. Were They Wrong?”</a> (Elle, 2023)</p> <p><a href="#">Letter to news CEOs</a> (2020)</p> <p><a href="#">BLD PWR letter to Hollywood</a> (2020)</p> <p><b>8/29:</b> Vicki Mayer, “To Communicate is Human; To Chat is Female: The Feminization of US Media Work”</p> <p>Brooke Duffy and Becca Swartz, “Digital ‘Women’s Work?’ Job recruitment ads and the feminization of social media employment”</p> <p>Caroline Criado Perez, “Introduction: The Default Male”</p> <p>OPTIONAL: Erin Hill, excerpt from <i>Never Done: A History of Women’s Work in Media Production</i></p>	<p><b>Reading Response due 8/30</b></p>
<p><b>Week 2</b> <b>Industrial Power and the Media Economy</b></p> <p><i>What/who are the key players that have power in media industries? How do economic imperatives and a logic of risk aversion undergird media industries, and potentially impact the content and products created and distributed?</i></p>	<p><b>9/3</b> Timothy Havens &amp; Amanda Lotz, “Economic Conditions in Media Production”</p> <p>Ben Aslinger, “Risk, Innovation and Gender in Media Conglomerates”</p> <p><b>9/5</b> Timothy Havens &amp; Amanda Lotz, “Creative Practices and Roles Involved in Media Making”</p> <p>Mark Deuze and Mirjam Prenger, “Making Media: Production, Practices, Professions” (Introduction)</p>	<p><b>Reading Response due 9/6</b></p>
<p><b>Week 3</b> <b>The Audience as Construct</b></p> <p><i>How are audiences seen and constructed by media</i></p>	<p><b>9/10</b> Eileen Meehan, “Gendering the Commodity Audience: Critical Media Research, Feminism and Political Economy”</p>	<p><b>Reading Response due 9/13</b></p> <p><b>Audience paper assigned</b></p>

<p><i>industries, largely through demographic data? Do products reflect the reality of audience interests/desires or are they constructed by industry players?</i></p>	<p>Amanda Lotz, "Women's Brands and Brands of Women: Segmenting Audiences and Network Identities"</p> <p><b>9/12</b> Helen Wood, "<a href="#">Work</a>"</p> <p>Tamara Shepherd, "Gendering the Commodity Audience in Social Media"</p>	
<p><b>Week 4: Creator Economy: Self as Product</b></p> <p><i>How has the creator economy upended the way we understand and study media industries? How does the creator economy both disrupt and replicate the politics of legacy media?</i></p>	<p><b>9/17</b> Crystal Abidin, "From Internet Celebrities to Influencers"</p> <p>Anne Helen Petersen, "<a href="#">My So-Called #TradWife Life</a>"</p> <p><b>9/19</b> Brooke Erin Duffy and Megan Sawey, "In/Visibility in Social Media Work: The Hidden Labor Behind the Brands"</p>	<p><b>Reading Response due 9/20</b></p>
<p><b>Week 5: Marketing &amp; Selling Products</b></p> <p><i>How do marketing directives and imperatives shape the production of content? How do products get marketed and sold to audiences based on assumptions made about them? How do marketing and selling conventions reify and perpetuate largely traditional conceptions of identity?</i></p>	<p><b>9/24</b> Philip Drake, "Distribution and Marketing in Contemporary Hollywood"</p> <p>Maryann Erigha, "Making Genre Ghettos"</p> <p><b>9/26</b> Dafna Lemish, "Boys are...Girls Are...How Children's Media and Merchandizing Construct Gender"</p> <p>Aria Halliday, "From Riots to Style: The History of Black Barbie"</p> <p>Watch: <i>Tiny Shoulders</i></p>	<p><b>Reading Response due 9/27</b></p>
<p><b>Week 6 Mapping the C-Suite: Executives, Gatekeepers, Powerbrokers</b></p> <p><i>Who are the powerbrokers in the "C-suite"? How do they get hired? Are there ways to create new pipelines for underrepresented groups? Do underrepresented individuals feel included? Do they need to conform to prevalent workplace culture or can they</i></p>	<p><b>10/1</b> Judith Oakley, "Gender-based Barriers to Senior Management Positions: Understanding the Scarcity of Female CEOs"</p> <p>Claire Cain Miller, "<a href="#">Women Did Everything Right, Then Work Got Greedy</a>" (New York Times, 2019)</p> <p>Leigh Stein, "<a href="#">The End of Girlboss Is Here</a>"</p> <p><b>10/3</b> Maryann Erigha, "Labeling Black Unbankable"</p>	<p><b>Audience paper due by or before 10/4, 11:59 pm</b></p>

<p><i>challenge it?</i></p> <p><b>GUEST:</b> <a href="#">Jana Rich, Rich Talent Group</a></p>	<p>Kim Tran, "<a href="#">The Diversity and Inclusion Industry Has Lost Its Way</a>" (Harper's Bazaar, 2021)</p>	
<p><b>Week 7</b> <b>Writing &amp; Creating</b></p> <p><i>Whose stories are being told? How much power and control do writers have in the creation of products and the way they are presented to audiences?</i></p>	<p><b>10/8</b></p> <p>Denise Bielby, William Bielby "Women and Men in Film: Gender Inequality Among Writers in a Culture Industry"</p> <p>Felicia Henderson, "The Culture Behind Closed Doors: Issues of Gender and Race in the Writers' Room"</p> <p>Ralina Joseph, "Strategically Ambiguous Shonda Rhimes: Respectability Politics of a Black Woman Showrunner"</p> <p><b>10/10</b> <b>FALL BREAK</b></p>	
<p><b>Week 8</b> <b>Casting, Celebrity, Stardom, &amp; Influence</b></p> <p><i>How does casting (even the way we "cast" ourselves) play a role in determining who is seen and who isn't? How does casting shape our perceptions and norms tied to identity? How has colorblind casting been seen as a viable challenge to normative representations?</i></p>	<p><b>10/15</b></p> <p>Richard Dyer, "Stars as Types" and "Stars as Specific Images"</p> <p>Jorie Lagerwey, "From Honest to Goop: Lifestyle Brands and Celebrity Motherhood"</p> <p>Anne Helen Petersen, "Taylor Swift and the Good Girl Trap"</p> <p><b>10/17</b></p> <p>Kristen Warner, "Is there Hope? Alternatives to Colorblind Casting"</p> <p>Jia Tolentino, "<a href="#">The Age of Instagram Face</a>"</p> <p>Brit Marling, "<a href="#">I Don't Want To Be a Strong Female Lead</a>"</p> <p><i>OPTIONAL:</i> Christian Jordan, "The Casting Couch Is More Than Tortious: The Case for Expanded Interpretations of Rape Statutes"</p>	<p><b>Reading Response Due 10/18</b></p>
<p><b>Week 9</b> <b>Discriminatory Practices &amp; Industrial Obstacles</b></p> <p><i>How are media industries often hotbeds of harassment, misogyny, sexism, racism, homophobia? What stories and</i></p>	<p><b>10/22</b></p> <p>Doris Ruth Eikhof, Stevie Marsden, "Diversity and Opportunity in the Media Industries"</p> <p>Courtney Brannon Donoghue, "Methodological Approaches to Women's Work in Hollywood"</p>	<p><b>Reading Response Due 10/25</b></p> <p><b>Industry critique assigned</b></p>

<p><i>testimonies have surfaced to challenge discriminatory norms in various industry workplaces? How have researchers worked to document discrimination and inequities?</i></p>	<p><b>10/24</b>  Kate Fortmueller, "Time's Up (Again?): Transforming Hollywood's Industrial Culture"   Moirá Donegan, "<a href="#">I Started the Media Men's List. My Name is Moira Donegan</a>" (The Cut, 2018)   Diane Garrett, "<a href="#">Post #MeToo, Progress for Women in Hollywood Has Stalled. Will It Get Back on Track?</a>" (Daily Variety, 2023)   <i>OPTIONAL:</i>  Rachel Selvin, Elisa Kreisinger, "<a href="#">The Vital Things Male Bosses Still Don't Get</a>"   Jennifer Freyd, "<a href="#">When Sexual Assault Victims Speak Out, Their Institutions Often Betray Them</a>"</p>	
<p><b>Week 10</b>  <b>Race as "Niche"</b></p> <p><i>How has race historically viewed as a niche or target way of addressing audiences? How have concepts like intersectionality challenged this approach?</i></p>	<p><b>10/29</b>  Jennifer Fuller, "Branding Blackness on US Cable Television"   Asmar et al "Streaming Difference(s): Netflix and the Branding of Diversity"   <b>10/31</b>  Angharad Valdivia, "Latinas on Television and Film: Exploring the Limits and Possibilities of Inclusion"   Arturo Arriagada, David Craig, "Living my Latin American influencer dream: How racism and nationality shape Latin American influencers within the US"</p>	<p><b>Reading Response</b>  <b>Due 11/1</b></p>
<p><b>Week 11</b>  <b>Striving for a Post-Gay Ideal</b></p> <p><i>How has LGBTQ+ identity been marginalized and framed as "niche"? How and to what degree has this changed over time? How are LGBTQ+ identities featured and addressed in different media industries?</i></p>	<p><b>11/5</b>  Ben Aslinger, "Creating a Network for Queer Audiences at Logo TV"   <b>11/7</b>  Julia Himberg, "The Television Industrial Closet"   Sarah Sinwell, "Producing Inclusion and Intersectionality"</p>	<p><b>Industry critique paper due by or before 11/8 11:59 pm</b></p>
<p><b>Week 12</b>  <b>Finding Alternatives</b></p> <p><i>Where can we find alternatives to mainstream industry practices? Do these alternatives</i></p>	<p><b>11/12</b>  Aymar Jean Christian, "Intersectional Distribution"   Aymar Jean Christian et. al. "Platforming Intersectionality: Networked Solidarity and the</p>	<p><b>Reading Response</b>  <b>Due 11/15</b></p>



<p><i>challenge conventions or merely reinscribe them in new contexts?</i></p>	<p>Limits of Corporate Social Media”</p> <p><b>11/14</b> Nancy Wang Yuen, “Challenging Hollywood”</p> <p>Zoë Glatt, Sarah Banet Weiser, “Productive Ambivalence, Economies of Visibility and the Political Potential of Feminist YouTubers”</p> <p><i>OPTIONAL:</i> Maryann Erigha, “Remaking Cinema”</p> <p>Karen Petruska, “The Recappables: Exploring a Feminist Approach to Criticism”</p> <p>LISTEN: Anne Helen Petersen, “<a href="#">How Romance Writers Rewrite Publishing’s Rules</a>”</p>	
<p><b>Week 13</b> <b>Changing Directions— Education and Training</b></p> <p><i>How can education and training help change the culture of inequity and discrimination? Where do we start? What is the role of diversity officers?</i></p>	<p><b>11/19</b> Miranda Banks, “Film School as Pre-Industry Fostering Creative Collaboration and Equity in Media Production Programs”</p> <p>Mary Celeste Kearney, “Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture”</p> <p><i>OPTIONAL:</i> Jennifer Proctor, River Branch, Kyja Kristjansson-Nelson, “<a href="#">Women with the Movie Camera Redux: Revisiting the Position of Women in the Production Classroom</a>”</p> <p><b>11/21</b> Anamik Saha, “‘Diversity’ in Media and Cultural Policy”</p>	<p><b>Reading Response Due 11/22</b></p>
<p><b>Week 14</b> <b>Changing Directions—Protests &amp; Strikes</b></p> <p><i>Beyond education, how can forms of protest and activism help challenge industry inequity and discrimination?</i></p>	<p><b>11/26</b> Aymar Jean Christian and Chelsea Peterson-Salahuddinb, “Rage against the streaming studio system: worker resistance to Hollywood’s networked era”</p> <p>Cynthia Littleton, “<a href="#">‘I’m Loud, I Know How to Organize’: How Women Became the Backbone of the WGA Strike’s Strike Captain Network</a>”</p> <p>Agunda Okeyo, “<a href="#">What’s At Stake for Women of Color in the Hollywood Strikes?</a>” (Women’s Media Center, 2023)</p>	

	<b>11/28 Thanksgiving</b>	
<b>Week 15 Course Conclusion</b>	<b>12/3 Final Presentations</b>  <b>12/5 Final Presentations</b>	<b>Final Presentations due by or before 11:59 pm on 12/2</b>
STUDY DAYS Dates: 12/7-12/10		
FINAL PRESENTATIONS 12/12 (in lieu of final exam)	<b>FINAL PRESENTATIONS (as needed)</b>	<b>Final Projects Due 12/12 by or before 2pm</b>

## Statement on Academic Conduct and Support Systems

### Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

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

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

### AI Generators Policy

Generative AI (such as ChatGPT, Bard, Claude and many others) is a tool which offers opportunities and raises concerns. As the technology rapidly evolves and as students of communication we need to be thoughtful and ethical consumers/users of the technology. For our class, there may be times when it is appropriate to use AI, such as for brainstorming topic ideas. But please keep in mind some important notes when using generative AI:

1. You must **give credit** to the specific AI used in your assignment. Check Brightspace and the specific assignment instructions for information about how to do that appropriately. Failing to cite AI use is an academic integrity violation and will be treated as such, with potentially serious consequences.
2. Generative AI often is incorrect and gives **misinformation**. You cannot rely on AI output; you must check for accuracy.
3. The **quality and nature of the prompts** shapes the quality of the output of generative AI. As these tools develop, our skills in "conversing" with them will need to change and grow too.
4. AI should never be a substitute for your own **thoughtful, critical contributions** to the subject matter. ***Expressing oneself through writing is an important part of learning, refining thought, and demonstrating understanding that cannot be ceded to AI tools.***

These are just a few of many considerations that are important for us to collectively ponder and consider. If you have questions or thoughts on any of these policies, please share them.

Please see [USC's Using Generative AI in Research](#) for information on citations, limitations and warnings and ethical considerations.

### **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

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

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. 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 relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## **Statement on University Academic and Support Systems**

### **Students and Disability Accommodations:**

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

### **Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

### **Support Systems:**

#### [Annenberg Student Success Fund](#)

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

#### [Annenberg Student Emergency Aid Fund](#)

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to

provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

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

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

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

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

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

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