

# USC School of Dramatic Arts

## THTR 101: INTRO TO ACTING

UNITS: 4

MON/WED | 8:00 AM- 9:50 AM | DAB 109

Instructor: Tessa Slovis (She/Her)

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Office hours by appointment.

*"Love the art in yourself, not yourself in the art"*

- Stanislavsky

### Course Description

This course lays the foundation for the study of the discipline of acting. Students will learn about the actor's role in storytelling, rehearsal and performance as well as the ways in which acting is a community based art form- where ensemble work and generosity are a necessity. Training within this course will be broken up into three major themes:

- **Part 1, THE SELF:** Learning how to connect with our own stories and spirit to lay the foundation of our work. Tapping into imagination and memory, building flexibility and relaxation in the body and strengthening our inner and outer voice.
- **Part 2, THE WORLD:** Both the world of the play/scene and the world at large. Engaging with environment, outside objects and scenery, building an ensemble and learning to work with a scene partner. Additionally, we will build an understanding of the impact of the artist within our local and global communities.
- **Part 3, THE PLAY:** Textual analysis, discovering the use of objective, obstacle and action, using the play as a roadmap.

### Learning Objectives

- Practice basic acting skills such as physical embodiment, imagination, active listening and breath work. Begin the lifelong work of learning to use the body, voice and spirit as tools to execute truthful storytelling.
- Understand the importance of the ensemble. Create in-class creative community and collaborative scene work and in class exercises.
- Application of in-class work and notes in outside rehearsals, readings and writing assignments.
- Building curiosity for various acting techniques and teachings- building the actor toolbox.
- Textual analysis as it relates to the actor - learning how to deconstruct and interpret crucial information from a scene and script.
- Uncovering the **WHY**- *Why do I act? Why is this ritual so important? What is the function of the artist in society?*

### Course Notes

Classes must be attended live and in-person (medical status withstanding), due to the collaborative, experiential, and performative nature of acting.

You will be expected to rehearse with your fellow actors outside of class, as part of the collaborative nature of theatre. We will discuss your outside rehearsals in class.

Both in-class and outside scene-work/ rehearsal require notes to be taken — **in class notes may only be handwritten unless previously authorized.**

In addition, **students will be keeping handwritten journal** about their acting work and textual analysis that will be turned in at the end of each assigned week and returned to students on Monday's.

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

All assignments will be assessed based on effort, proficiency and communication of thought. Creativity is amorphous and assessments will be made based on this fact.

Assignments must be turned in on time, showing clear effort, self-challenge and an evident aim to do the best a student can do. Students are requested to arrive early (which means on time) to class.

### **Required Reading**

Books are available through the USC Bookstore ([www.uscbookstore.com/textbooks](http://www.uscbookstore.com/textbooks)) or wherever you like to buy books

- *Respect for Acting* by Uta Hagen
- PDFs of other selected readings will be posted to Brightspace, which students are expected to read and retain for discussion.

### **Required Viewing**

- You are required to attend at least 1 professional play or musical OR SDA production or student production on campus. After seeing said performance you will notate what you saw in your journal, providing at least a 1 page analysis of what you noticed, what you liked or didn't like, how the storytelling impacted you. How it made you feel.

### **Participation**

Every student participates differently. Given that this class is centered on performing in front of your classmates, your participation will be graded on your engagement with the materials, your curiosity in the classroom and your willingness to challenge yourself.

### **Grading Breakdown**

Course shall contain at least three assignments, projects, exams, papers or exercises which shall be evaluated during the semester and which shall provide an analytical record of each student's progress in the course.

- Attendance shall be weighted at no more than 15% as per University Guidelines.
- There shall be no unexcused absences.

- No late assignments, projects, exams, papers, or exercises shall not be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

### Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Course Assignments and Scene Work	15	15%
Weekly Journals	15	15%
In Class Exercises / Participation	15	15%
Midterm	20	20%
Final	30	30%
Growth and Effort	5	5%
<b>TOTAL</b>	<b>100</b>	<b>100%</b>

### Grades are dictated by:

- Focus and concentration in class
- Performance of exercises
- Communication of selected skills
- Active in-class student analysis
- Constructive feedback of classmate's presentations
- Meeting all assignment deadlines: reading, writing, acting
- Availability to fellow classmates for collaboration

### Grading Scale

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
F	59 and below

**Further Grading Notes:** If the GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students with excellent/good attendance & class participation and toward the negative end of the scale for those with average/poor attendance & participation.

### **Assignment Submission Policy**

Each assignment will have a different mode of submission. Please pay close attention to how an assignment must be submitted and when.

### **Attendance**

Being absent, late, or leaving early disturbs the important ensemble nature of this class, and in-class activity points will be deducted. You must be present and ready to work at the start of each class. Please take to heart:

*“We all came here full of enthusiasm for the work waiting to be done, and now, thanks to you [being late], that mood has been destroyed. To arouse a desire to create is difficult; to kill a desire is extremely easy. If I interfere with my own work, it is my own affair, but what right have I to hold up the work of the whole group? The actor, no less than the soldier, must be subject to iron discipline.” — Constantine Stanislavski in *An Actor Prepares**

There is no better place to learn discipline, and its rewards, than in acting class, where others depend on you to make their art.

However, your health and the health of our community eclipses all. If your health status precludes you from attending class in-person, I may be able to conduct class as hybrid. I will not open the Zoom classroom unless you discuss with me via email before class begins. Travel and other scenarios are not grounds for attending via Zoom. Do not attend class in-person if you have symptoms of a virus. If you are not sure, please wear a mask.

Extracurricular activities do not excuse you from class work. Activities that have been officially sanctioned by the larger university are exempt, with pre-submitted official documentation. See SDA Statement on Productions, ISPs, and Extra-Curricular Commitments below.

### **Classroom norms**

This classroom is a space of deep respect and support for your fellow artists. Discussion, challenge and debate is welcome but always with a focus on mutual respect and reverence for the voices and opinions of your peers. Art is vulnerable, sharing your voice is vulnerable: Be Kind.

## **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](#).

## **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 Evaluations**

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

## **Course Schedule**

Please note: due to the fluid and creative nature of this course, weekly structure will change to accommodate the needs of individuals and the ensemble. You are asked to remain flexible, and you will be informed of any changes as much as possible.

	Date	Topics/Daily Activities	Readings/Preparation/Deliverables	Homework
<b>Week 1</b>	Monday, 8/26  ----- Wednesday, 8/28	MON: - Welcome and Professor Introductions - Syllabus review and course expectation discussions  ----- WED: - Student introductions and initial storytelling work		FOR WEDNESDAY 8/28: - Turn in Journal entry #1. The prompt at the top should be: "MY STORY FEELS LIKE...".  ----- FOR WEDNESDAY 9/4: - Read Hagen's INTRODUCTION and Chapter 1: CONCEPT and write a response in your Journal and bring to class.
<b>Week 2</b>	Wednesday, 9/4	In class discussion of Hagen reading and Journals  Initial Body (relaxation) and Imagination (Point of View) work based on "My story feels Like" Journal entries.	Hagen Chapter 1, Journal turned in at the top of class.	FOR MONDAY 9/9: - Read Hagen Chapter 2: IDENTITY  ----- FOR WEDNESDAY 9/11: - Journal (#2) about the in class exercise and bring to class.
<b>Week 3</b>	Monday, 9/9  ----- Wednesday, 9/11	MON: - Group exercise, relaxation and point of view - Discussion of Hagen reading  ----- WED: - Group Exercise- IDENTITY and PERSONALIZATION WORK	MONDAY 9/9: Hagen Chapter 2  ----- WEDNESDAY 9/11: Journal turn in.	FOR MONDAY 9/16: - Read Hagen Chapter 3- Substitution, Chapter 4- EMOTIONAL MEMORY - Bring in one personal object from home
<b>Week 4</b>	Monday, 9/16  ----- Wednesday, 9/18	MON: - Group discussion: Hagen Chapter 3 - Group warm up - Item Sharing- these items will be used in following weeks  ----- WED: - Group Warm up/ relaxation exercise - Beginning work on the senses and imagination - Incorporating objects into imagination work	MONDAY 9/16: - Hagen Chapter 3+4 - Personal Item sharing  ----- WEDNESDAY 9/18: Journal #3 turn in.	FOR WEDNESDAY 9/18 - Journal #3, Actor's Choice  ----- FOR MONDAY 9/23 - Read Hagen Chapter 5- SENSE MEMORY, Chapter 6- THE FIVE SENSES and Chapter 7- THINKING
<b>Week 5</b>	Monday, 9/23  ----- Wednesday, 9/25	MON: - Discussion of Hagen Reading - Senses exercise - Introduce Robert Cohen Reading  ----- WED: - Preparation Group Exercise	MONDAY 9/23: - Hagen Chapter 5+6+7  ----- WEDNESDAY 9/25: - Robert Cohen PREPARATION reading due	FOR WEDNESDAY 9/25 - Read Robert Cohen's PREPARATION PDF (on Brightspace)  ----- FOR MONDAY 9/30 - Read Hagen Chapter 8- WALKING AND TALKING, 9- IMPROVISATION, 10-REALITY - Journal #4 Response to in class work and reading

<b>Week 6</b>	Monday, 9/30	<p>MON:</p> <ul style="list-style-type: none"> <li>- Five Senses exercise and discussion</li> </ul>	<p>MONDAY 9/20</p> <p>Hagen Chapter 8+ 9+ 10</p>	<p>For MONDAY 10/7</p> <ul style="list-style-type: none"> <li>- Read Hagen Chapters 11+12+13</li> <li>- Development and rehearsal #1 outside of class with Open Scene Partner</li> </ul>
	<p>-----</p> <p>Wednesday, 10/2</p>	<p>-----</p> <p>WED:</p> <p>INTRODUCE OPEN SCENES AND SCENE PARTNERS</p>	<p>-----</p> <p>WEDNESDAY 10/2</p> <p>Journal #4 turn in</p>	<p>-----</p> <p>For WEDNESDAY 10/9</p> <ul style="list-style-type: none"> <li>- Turn in Journal #5, Prompt : In Hamlet, Shakespeare refers to stage performance with this quote: <i>"twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."</i> What do you think this means and how does it apply to the Hagen reading thus far?</li> </ul>
<b>Week 7</b>	Monday, 10/7	<p>MON:</p> <ul style="list-style-type: none"> <li>- In class rehearsals of open scenes</li> </ul>	<p>MONDAY 10/7</p> <p>Hagen Chapter 11+12+13</p>	<p>FOR MONDAY 10/14</p> <ul style="list-style-type: none"> <li>- Rehearsal #2 outside of class with Open Scene Partner. Continue to develop your scene. You will Begin incorporating an object into the scene.</li> <li>- Read Hagen Chapters 14- THE FOURTH WALL, 15- ENDOWMENT, 16- TALKING TO YOURSELF, 17- OUTDOORS</li> </ul>
	<p>-----</p> <p>Wednesday 10/9</p>	<p>-----</p> <p>WED:</p> <ul style="list-style-type: none"> <li>- Discussion of journal prompt</li> <li>- In Class Rehearsals of Open scenes</li> </ul>	<p>-----</p> <p>WEDNESDAY 10/2</p> <p>Journal #4 turn in</p>	
<b>Week 8</b>	Monday, 10/14	<p>MON:</p> <ul style="list-style-type: none"> <li>- Group warm up Focus: Character</li> <li>- Hagen discussion</li> <li>- Open scenes cont'd</li> </ul>	<p>MONDAY 10/14</p> <p>Hagen Chapter 14+15+16+17</p>	<p>FOR MONDAY 10/21</p> <ul style="list-style-type: none"> <li>- I will provide notes on your run of your scene. Schedule a rehearsal #3 with your scene partner to incorporate to present.</li> </ul>
	<p>-----</p> <p>Wednesday, 10/16</p>	<p>-----</p> <p>WED:</p> <ul style="list-style-type: none"> <li>- Group Warm up</li> <li>- Open scenes cont'd</li> </ul>	<p>-----</p>	<p>-----</p> <p>FOR WEDNESDAY 10/23</p> <ul style="list-style-type: none"> <li>- Journal #5 Reflection of your rehearsals and scene work thus far. Please incorporate 1 of Hagen's lessons from chapters 14,15,16,17 and how it might support you in your work.</li> </ul>

<b>Week 9</b>	Monday, 10/21	<p>MON:</p> <ul style="list-style-type: none"> <li>- Group Warm up, Focus: Voice</li> <li>- Open Scene Presentations w/ in class discussion</li> </ul>		<p>FOR MONDAY 10/28</p> <ul style="list-style-type: none"> <li>- Read Hagen Chapter 19- HISTORY, 20- CHARACTER ACTION</li> </ul>
	Wednesday, 10/23	<p>WED:</p> <ul style="list-style-type: none"> <li>- Group Warm up, Focus: Body</li> <li>- Open Scene Presentations w/ in class discussion</li> </ul>	<p>WEDNESDAY 10/23</p> <ul style="list-style-type: none"> <li>- Turn in Journal #5</li> </ul>	
<b>Week 10</b>	Monday, 10/28	<p>MON:</p> <ul style="list-style-type: none"> <li>- Discuss Hagen Reading and Check in's about presentations</li> <li>- Ensemble Building work</li> </ul>	<p>MONDAY 10/28</p> <ul style="list-style-type: none"> <li>- Hagen Chapters 19+20</li> </ul>	<p>FOR WEDNESDAY 10/30</p> <ul style="list-style-type: none"> <li>- Read Hagen Chapter 21- FIRST CONTACT WITH THE PLAY, Read Hagen Chapter 22- THE CHARACTER</li> <li>- Journal #6 Actor's Choice</li> </ul>
	Wednesday, 10/30	<p>WED:</p> <ul style="list-style-type: none"> <li>- Ensemble Building work Cont'd</li> <li>- Hagen discussion Chapters 21+22</li> <li>- Introduction to Plays we will be reading and working on</li> </ul>	<p>WEDNESDAY 10/30</p> <ul style="list-style-type: none"> <li>- Turn in Journal #6</li> <li>- Hagen Chapters 21+22</li> </ul>	<p>FOR MONDAY 11/4</p> <ul style="list-style-type: none"> <li>- Read Assigned Play (TBD) and take notes in your notebook</li> <li>- Self Analysis, after reading your play please TYPE a 2-3 page self analysis of your work in class thus far. (Prompt in Brightspace)</li> </ul>
<b>Week 11</b>	Monday, 11/4	<p>MON:</p> <ul style="list-style-type: none"> <li>- Initial discussions of assigned plays</li> <li>- Lesson: Textual Analysis as artists</li> <li>- Assigning scene partners</li> </ul>	<p>MONDAY 11/4</p> <ul style="list-style-type: none"> <li>- Assigned play read.</li> <li>- Self Analysis turned in (via brightspace)</li> </ul>	<p>FOR WEDNESDAY 11/6</p> <ul style="list-style-type: none"> <li>- Read Hagen Chapter 23- CIRCUMSTANCES, Chapter 24- RELATIONSHIP, Chapter 25- OBJECTIVE, Chapter 26- OBSTACLE, Chapter 27- ACTION</li> <li>- Fill out Given circumstances / Character worksheet (Brightspace)</li> </ul>
	Wednesday, 11/6	<p>WED:</p> <ul style="list-style-type: none"> <li>- Review Given Circumstances / Character worksheet and Hagen Reading</li> <li>- In class warm up/ rehearsals</li> </ul>		<p>FOR WEDNESDAY 11/13</p> <ul style="list-style-type: none"> <li>- Read Hagen Chapter 28- REHEARSAL</li> <li>- One read through rehearsal with your scene partner outside of class</li> <li>- Journal #7- Discuss your process with your play and scene partner thus far</li> <li>- Journal #8- Actor's Choice</li> </ul>



<b>Week 12</b>	Wednesday, 11/13	<ul style="list-style-type: none"> <li>- In class warm up, Focus-Connection</li> <li>- In class rehearsals, blocking and character development</li> </ul>	Turn in Journals #7 and #8	For MONDAY 11/18 <ul style="list-style-type: none"> <li>- Hagen Chapter 29- PRACTICAL PROBLEMS, Hagen Chapter 30- COMMUNICATION, Hagen Chapter 31- STYLE , EPILOGUE</li> <li>- <b>LAST CHANCE TO SEE A LIVE PERFORMANCE AND JOURNAL ABOUT IT</b></li> </ul>
<b>Week 13</b>	Monday, 11/18 ----- Monday, 11/20	MON: <ul style="list-style-type: none"> <li>- In Class Warm Up</li> <li>- Scene Rehearsals</li> </ul> ----- WED: <ul style="list-style-type: none"> <li>- Discussion: The impact of the artist</li> <li>- In Class Warm up</li> <li>- Scene Rehearsals</li> </ul>		For MONDAY 11/25 <ul style="list-style-type: none"> <li>- Rehearse with your scene partner at least 1 time outside of class, focus on the work done in the studio this week.</li> <li>- Journal #9- How does the work of the actor expand outside of the stage? What is the global impact of performance and storytelling?</li> </ul>
<b>Week 14</b>	Monday, 11/25	- Final rehearsals of scenes	Turn in Journal #9	
<b>Week 15</b>	Monday, 12/2 Wednesday, 12/4	MON: <ul style="list-style-type: none"> <li>- Group Warm up</li> <li>- Scene Presentations Round 1 with notes and discussion</li> </ul> ----- WED: <ul style="list-style-type: none"> <li>- Group Warm up</li> <li>- Scene Presentations Round 2 with notes and discussion</li> </ul>		FOR FINAL <ul style="list-style-type: none"> <li>- Please rehearse with your scene partner for your final presentation (more info on Brightspace)</li> <li>- 3-5 Page essay about your experience and the impact of the artist (prompt on Brightspace)</li> </ul>
<b>FINAL</b>	<b>WEDNESDAY 12/11 8 AM</b>	<b>FINAL SCENE PRESENTATIONS</b>	<b>By this time you should have at least 10 completed journal entries. The 9 assigned entries and your analysis of the play you saw. Please make sure this has been turned in.</b>	

**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.

## Statement on Academic Conduct and Support Systems

### Academic Integrity

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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.

### AI Generator Policy

This course aims to develop creative, analytical, and critical thinking skills. Therefore, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated text, code, or other content is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

### 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).

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### Equity, Diversity & Inclusion + Intimacy in Theatre 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>

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

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### **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:**

[\*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.