

**Instructor: DAN SHANER**

**Office Hours:** By Appointment on Zoom or in-person

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### **Health Objective**

Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the University's instructions. If you are feeling ill or if you have been exposed to someone with the virus, please stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

### **Course Description and Overview**

The purpose of this course is to develop a basic understanding of the tools needed to successfully build a career as an actor at a professional level.

### **Learning Objectives**

Sharpen interviewing skills, investigate issues related to working in the acting industry such as casting, talent representation, and unions. Explore available resources to actors such as websites, trade publications and educational and training opportunities. Examine the basic economic aspects associated with pursuing an acting career. Formulate a short-term budget for acting career needs. Create a professional acting portfolio and develop short-term and long-term career plans. Additional topics of discussion will include networking, building and maintaining a social media presence, self-taping and self-submitting for auditions, the anatomy of the television and film business, from origination of a project to final filmed product, and the myths and realities of "pilot season."

We will also develop and investigate auditioning skills in a variety of theatrical and media venues, including identifying your "type."

**IMPORTANT DATES:**

**First Day of Class: Monday, August 26<sup>th</sup>, 2024**

**Labor Day Holiday: Monday, September 2<sup>nd</sup>, 2024 (No Class)**

**Independent Study Day-Wednesday, October 9<sup>th</sup>, 2024 (No Class)**

**Mid-Term Exam: Monday, October 14<sup>th</sup> & Wednesday, October 16<sup>th</sup>, 2024**

**Veteran's Day Holiday: Monday, November 11<sup>th</sup>, 2024 (No Class)**

**Thanksgiving Holiday: Wednesday, November 27<sup>th</sup>, 2024 (No Class)**

**Last Day of Class: Wednesday, December 4<sup>th</sup>, 2024**

**Final Exam Day: Friday, December 13<sup>th</sup>, 2024, 2:00 to 4:00 PM (Essay due, No Class)**

**Grading Criteria:** **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

+/- may be added to any grade.

In addition to technical competence, a student receiving an "A" grade should also have demonstrated creativity, originality and imagination in their approach to the work.

**Studentship (Attendance, Professionalism, Discipline, Responsibility and Participation) will play a BIG part in determining the final grade. Viewing of films and documentaries count towards studentship.**

### Grading Breakdown:

All assignments and presentations will be graded on a percentage (100 points) scale, which will then be converted into a letter grade.

Scale				
A+	B+	C+	D+	F
100 - 98	89 - 87	79 - 77	69 - 67	59-0
A	B	C	D	
97 - 94	86 - 84	76 - 74	66 - 64	
A-	B-	C-	D-	
93 - 90	83 - 80	73 - 70	63 - 60	

ASSIGNMENT	% of Grade
Deadline Hollywood Article	10%
Resume	10%
Cover Email	10%
Casting Director Hit List	10%
Agent/Manager Hit List	10%
Mid-Term Interview	15%
Final Exam- Consisting of:	
Professional Meeting	15%
Synopsis of Meeting	5%
Written Essay	5%
Studentship (See above)	10%
<b>TOTAL</b>	<b>100%</b>

### Required Textbook: The Actors Life: A Survival Guide by Jenna Fischer

Available online at [usctext.com](http://usctext.com), [Amazon.com](http://Amazon.com), or [Audible Audiobooks through Amazon](http://Audible Audiobooks through Amazon).

### Highly Recommended Supplemental Textbook: 10 Top 10s From A Ten Percenter: Over 100 Essential Acting Career Tips From A Hollywood Agent By Brianna Ancel

Available on [Amazon.com](http://Amazon.com)

## For Course Assignments:

All assignments must be typed and are due when requested. **HAND WRITTEN WORK WILL NOT BE ACCEPTED. LATE WORK WILL NOT BE ACCEPTED.** Submissions will be made via Brightspace. Please do not email assignments unless prior arrangements have been made.

**PLEASE PUT YOUR NAME ON ALL ASSIGNMENTS, EVEN WHEN SUBMITTED THROUGH BRIGHTSPACE. I OFTEN DOWNLOAD AND PRINT THEM OUT, SO YOUR NAME MUST BE ON THE ACTUAL DOCUMENT. DO NOT USE EXCEL SPREAD SHEETS FOR ANY CLASS ASSIGNMENTS. THEY ARE VERY HARD TO READ, AND DO NOT PRINT WELL.**

## Additional Policies:

- All students are expected to bring and keep a separate notebook for lecture notes. Please keep all assignments and homework returned to you.
- **OPEN LAPTOPS ARE NOT ALLOWED IN CLASS, UNLESS SPECIFICALLY REQUESTED FOR RESEARCH OR CLASS WORK BY INSTRUCTOR.**
- **CELL PHONES ARE NOT ALLOWED IN CLASS** except for students with emergency situations discussed privately and approved by instructor, or when specifically requested for research or exercises.
- **ATTENDANCE IN CLASS IS MANDATORY, EXCEPT IN THE CASE OF ILLNESS.** If you **MUST** miss class, please notify me **AHEAD OF TIME**, preferably in writing. I cannot guarantee that all in-person classes will be simultaneously available on Zoom. It is your responsibility to stay current with course work, and to make sure that assignments are turned in on time.
- **GENERAL ETIQUETTE AND DECORUM.** Students are expected to behave professionally, be dressed appropriately for class, and treat guests and each other with respect and dignity. Students are requested to arrive **ON TIME (which means early) to class**. It is preferred that students be on camera at all times, and sitting upright at a table or desk, if at all possible, if class is on Zoom.

## ADVANCED NOTICE: MID-TERM EXAM:

- For your mid-term **AGENCY INTERVIEWS**, conducted on Week Eight, you will choose between a real Agent or Manager from your Agent/Manager Hit List. I will be playing the role of that person. This will be conducted as a real interview, and you will be expected to be dressed and researched accordingly.
- You will also film two self-tape audition scenes, either a monologue or a two-person scene with the reader off camera. One comedic, one dramatic, from stage, television or film that are age and type appropriate, **to be submitted via email** a day ahead of your meeting. **IT IS IMPORTANT THAT THEY ARE CONTRASTING IN TONE. MAKE SURE SELF-TAPES ARE NOT PASSWORD PROTECTED AND EASY TO ACCESS. YOUTUBE AND WETRANSFER ARE TWO PARTICULARLY SIMPLE PLATFORMS. PLEASE LABEL EACH TAKE SEPERATELY.** Good TV and film scenes are

available on Sidesexpress.com (subscription required through [Actor Access](#)), and [libraries.usc.edu](#), among others. See your “Resources for Actors” handout for more.

- **YOU MAY WRITE ORIGINAL MATERIAL, BUT DO NOT** use song lyrics, poems or literary cuttings. Find material new to you, not scenes you have been re-cycling for years or currently working on in classes or shows.

**FINDING APPROPRIATE MATERIAL WILL TAKE LONGER THAN YOU THINK. BEGIN LOOKING FOR SCENES NOW.**

**ADVANCED NOTICE: FINAL EXAM:**

Your final exam will be in three parts:

- **Part One:** Set up a half hour (minimum) informational meeting with any currently working industry professional of your choice that **you don't already know**. Interviewing one of your Professors, your own agent, or your neighbor doesn't count. You will be responsible for reaching out to that person by any means necessary, including personal contacts, through their agents, managers, publicists or assistants. You must have the meeting completed by the end of the semester, and by the last week of class.
- **Part Two:** You will give an oral presentation, no more than seven minutes long, about the content of the meeting on the last two days of class. Audio visual, PowerPoint, etc., is not necessary.
- **Part Three:** Write a three paragraph, typed essay connecting the managerial skills you've learned in this class to the mock interview and the final professional interview. Essay is due on final exam day, Friday, December 13th, 2024 via Brightspace.

**YOU WILL FIND THAT IT WILL TAKE YOU SOME TIME TO DECIDE ON, REACH OUT, AND CONFIRM SOMEONE FOR A MEETING, SO BEGIN NOW.**

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

**(NOTE: Dates and discussions subject to change, especially in regards to availability of Guest Stars. Assignment due dates will not change without advanced notice.)**

### **WEEK ONE**

**8/26 & 8/28**

**“I AM NOT AFRAID...I WAS BORN TO DO THIS”—Joan of Arc**

#### **SELF AWARENESS, GOALS AND RESOURCES, ‘BREAKING THE ICE’**

- Teacher and student Introductions. Review syllabus & materials.
- Watch List (Handout in Brightspace)
- EXERCISE: Introducing yourself, being comfortable in the room, telling “your” story. Standing out in the crowd, presenting yourself “dynamically”
- Perfecting your one minute “elevator” speech.
- LECTURE/DISCUSSION: on “The Business” and being the CEO of your own corporation, including organization, time management and creating a business structure. In class listening of 9 minute podcast, CREATING TIME BY PRIORITIZING-THE MINDSET MILE via link in Brightspace.
- Things I Wish I Had Been Told in Theatre School (Handout on Brightspace)
- PlannerPad (Handout on Brightspace)
- Resource list for Actors. (Handout on Brightspace)
- HOMEWORK: Summarize, don’t cut and paste, three articles from DEADLINE HOLLYWOOD. Explain in detail what interested you, what stood out, what you learned? At least three, fully thought out and substantiated paragraphs. Typed, submitted through Brightspace.
- HOMEWORK: Fill out your “type” adjective list according to HOW YOU PERCEIVE YOURSELF. Available on Brightspace. Bring to class with you first class of week two.

**THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK TWO.**

## **WEEK TWO**

**9/2 (Labor Day, No Class) & 9/4**

**“I ALWAYS WANTED TO BE SOMEBODY, BUT NOW I REALIZE I SHOULD HAVE BEEN MORE SPECIFIC”—Lily Tomlin**

### **HOMEWORK DISCUSSION AND REVIEW**

- Watch list follow up.

### **PERCEPTION EXERCISES AND IDENTIFYING THE ROLES FOR YOU**

- LECTURE/DISCUSSION: Who are you and what do you project? Type casting and is it good or bad.
- EXERCISE: How others perceive you vs. how you perceive yourself. What roles are you suited for right now?
- Choosing the right audition material based on type.
- HOMEWORK: Fischer—Introduction & Chapter One
- HOMEWORK: Go to The Village, grocery store or other public place with blank copies of your adjectives list and ask strangers THEIR PERCEPTION OF YOU. Bring results to class with you.

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK THREE.

## **WEEK THREE**

**9/9 & 9/11**

**“THINGS DO NOT HAPPEN. THINGS ARE MADE TO HAPPEN”—John F. Kennedy**

### **HOMEWORK DISCUSSION AND REVIEW**

- Watch list follow up.

**Possible Guest Star Speaker: Headshot Photographer (TBD)**

### **MARKETING TOOLS OF THE TRADE – Headshots, Resumes, Cover Emails, Demo Clips and Reels & other marketing tools and services**

- Samples of industry standard headshots, resumes and cover emails sent to Agents, Managers and Casting Directors.
- LECTURE/DISCUSSION: How to write a resume. (Template on Brightspace)
- Headshots. Good ones vs. bad ones.
- How to write a Cover Email. (Handout on Brightspace)
- How to embed a video or images into your email. It is imperative that you consult handouts provided. (Handout on Brightspace)
- HOMEWORK: Resume template available in Brightspace. Plug in written resume to template, and turn in via Brightspace.
- HOMEWORK: Read article “How to Create Authentic Headshots.” (Handout on Brightspace)

**THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK FOUR.**



## **WEEK FOUR**

**9/16 & 9/18**

**“QUALITY IS NOT AN ACT; IT IS A HABIT” --Aristotle**

### **HOMEWORK DISCUSSION AND REVIEW**

- Watch List follow up.

**Possible Guest Star Speaker: Creator of CASTING ABOUT website (TBD)**

### **CONTINUE MARKETING TOOLS OF THE TRADE**

- LECTURE/DISCUSSION: Websites for Casting Submissions - how to list and submit yourself for acting work, both Union and Non-Union. Resources and appropriate formatting. **We will be filling out your Actors Access profile, so please be prepared with your laptop that week. (TIME PERMITTING.)**
- Reels, clips and websites.
- How to create custom profile links on Actors Access (Handout on Brightspace)
- **RESEARCH PLATFORMS:** IMDB Pro, IBDB, Casting About, Studio System, LinkedIn, etc.
- HOMEWORK: Write a cover email to a Casting Director or Agent/Manager. Turn in via Brightspace.
- HOMEWORK: **Required viewing:** [“RITA MORENO: JUST A GIRL WHO DECIDED TO GO FOR IT.”](#) (2021) Directed by Mariem Perez Riera. Available on Amazon Prime and Apple+TV.

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK FIVE.

**WEEK FIVE**  
**9/23 & 9/25**

**“I’M NOT AN ACTOR, I’M A MOVIE STAR!”-Peter O’Toole as Alan Swann in “My Favorite Year”** <https://www.youtube.com/watch?reload=9&v=eTbLkYmWZJo>

- Watch list follow up.

**Possible Guest Star Speaker: Self-tape Expert (TBD)**

**ALL ABOUT THE SELF-TAPE**

- Lighting
- Sound
- Framing
- Slates
- Etiquette
- Equipment (Handout on Brightspace)
- Delivery platforms
- **HOMEWORK: Required viewing: “CASTING BY”** (2012) Directed by Tom Donahue  
Available on Apple+TV & iTunes

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK SIX.

**WEEK SIX**  
**9/30 & 10/2**

**“BE SO GOOD, THEY CAN’T IGNORE YOU”-Steve Martin**

- Watch list follow up

**CASTING**

- LECTURE/DISCUSSION: Casting Directors.
- How the casting process works in film, television and digital media. Differences and similarities within mediums.
- Zoom etiquette
- 21 Things That Make Casting Directors Happy (Handout on Brightspace)
- The reality of production and where projects shoot.
- The importance of targeting work.
- LA hires vs. local and modified hires in local markets.
- HOMEWORK: Casting Director Hit List. Ten shows you see yourself on **that shoot in Los Angeles**, who casts them, and as much contact info as possible. Typed and submitted via Brightspace. **PLEASE DO NOT USE AN EXCEL SPREAD SHEET FOR THIS EXERCISE.**
- HOMEWORK: Fischer—Chapter Three

THE ABOVE ASSIGNMENTS ARE DUE FIRST CLASS OF WEEK SEVEN

**WEEK SEVEN:**

**10/7 & 10/9 (Independent study, No class)**

**“SHAKESPERE SAID ‘KILL ALL THE LAWYERS’. THERE WERE NO AGENTS THEN” —Robin Williams**

**HOMEWORK DISCUSSION AND REVIEW**

- Watch list follow up

**AGENTS/MANAGERS/REPRESENTATION**

- LECTURE/DISCUSSION: Talent Reps. (Agents and Managers). Choosing which agent is right for you. Exploring differences and similarities in what Managers and Agents do.
- Networking, finding and keeping an Agent or Manager.

**Possible Guest Star Speaker: Talent Agent and Manager (TBD)**

- HOMEWORK: Agent/Manager Hit List. Choose ten Agent/Managers that you would like to sign with. Include reasons why you feel that person/company is right for you and as much contact information as possible. Typed, submitted via Brightspace. **PLEASE DO NOT USE AN EXCEL SPREAD SHEET FOR THIS EXERCISE.**
- HOMEWORK: **Required viewing:** [“20 FEET FROM STARDOM”](#) (2013)  
Directed by Morgan Neville. Available on HBOMax, Hulu, Amazon and YouTube.

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK EIGHT.

**WEEK EIGHT**

**10/14 & 10/16**

**“POUR YOURSELF A DRINK, PUT ON SOME LIPSTICK, AND PULL YOURSELF TOGETHER” —  
Elizabeth Taylor**

**MID-TERM EXAM: MOCK INTERVIEWS**

- Mock Agent/Manager interviews. Come dressed for success and bring pic/res/and a good handshake. PLEASE MAKE SURE YOUR SELF-TAPES HAVE BEEN SUBMITTED VIA EMAIL PLEASE, NOT BRIGHTSPACE. DO NOT BE LATE. THE ROOM WILL BE LOCKED AT 2:00 PM AND WILL NOT RE-OPEN UNTIL 3:50 PM. IF YOU MISS YOUR INTERVIEW, YOU WILL NOT BE ABLE TO RE-SCHEDULE AND YOUR FINAL GRADE WILL BE AFFECTED.
- HOMEWORK: **Required viewing: [“IS THAT BLACK ENOUGH FOR YOU?!?”](#)** (2022), Directed by Elvis Mitchell. Available on Netflix

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK NINE.

**WEEK NINE**  
**10/21 & 10/23**

**“THE ONLY EFFECTIVE ANSWER TO ORGANIZED GREED IS ORGANIZED LABOR”—Thomas Donahue**

- Watch list follow up

**UNIONS**

- LECTURE/DISCUSSION: SAG/AFTRA and EQUITY. How to get in.
- Reasons to join or not.

**Possible Guest Star Speakers: Union Representatives (TBD)**

**NETWORKING**

- Building relationships with the right people/creating your network.
- Accountability groups.
- Mastermind groups. (Handout on Brightspace)
- HOMEWORK: Review SAG/AFTRA and EQUITY websites. Bring in any questions to next class.
- HOMEWORK: Fischer—Chapter Four
- HOMEWORK: **Required viewing:** [“I KNOW THAT VOICE”](#) (2013)  
Directed by Lawrence Shapiro. Available on Pluto TV, Tubi, Peacock & iTunes.

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK TEN.

## **WEEK TEN**

**10/28 & 10/30**

**“TO SUCCEED IN LIFE, YOU NEED THREE THINGS: A WISHBONE, A BACKBONE AND A FUNNYBONE”—Reba McEntire**

### **HOMEWORK DISCUSSION AND REVIEW**

- Watch list follow up

### **THE GENESIS OF A TELEVISION SHOW/DEMYSTIFYING PILOT SEASON**

- LECTURE/DISCUSSION: How does a show get on the air, from germ of an idea to finished product. The myths and realities of pilot season.
- Network vs. cable vs. streaming
- What happens when you're hired?
- EXERCISE: Viewing of Production Materials. Day out of Days, One-line schedule, and Call Sheet. (Handouts on Brightspace)
- Production terms and jobs. (Handout on Brightspace)
- Slow Down and Ease Up (Handout on Brightspace)
- HOMEWORK: Fischer—Chapter Five
- HOMEWORK: **Required viewing:** [“TOO FUNNY TO FAIL: THE LIFE AND DEATH OF THE DANA CARVEY SHOW.”](#) (2017) Directed by Josh Greenbaum. Available on Hulu

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK ELEVEN.

## **WEEK ELEVEN**

**11/4 & 11/6**

### **“EVERYBODY HAS A HEART. EXCEPT SOME PEOPLE”—Bette Davis as Margo Channing in “All About Eve”**

- Watch list follow up

### **CREATING YOUR OWN CONTENT**

- The rapidly changing landscape of Digital Media.
- Writing, shooting and distributing your own ideas.

### **REASONS NOT TO BE AN A@#HOLE**

- LECTURE/DISCUSSION: Professional decorum on set and in auditions and why it matters.
- Practicing gratitude, grace and generosity. Acknowledging help and being thankful.
- HOMEWORK: Fischer—Chapter Six
- HOMEWORK: **Required viewing:** [“AMERICAN MOVIE”](#) (1999) Directed by Chris Smith. Available on Amazon Prime

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK TWELVE.



## **WEEK TWELVE**

**11/11 (Veteran's Day, No class) & 11/13**

**“PEOPLE SAY THAT MONEY IS NOT THE KEY TO HAPPINESS, BUT I ALWAYS FIGURED IF YOU HAVE ENOUGH MONEY, YOU CAN HAVE A KEY MADE.”—Joan Rivers**

### **HOMEWORK DISCUSSION AND REVIEW**

- Watch list follow up

### **ECONOMICS OF ACTING: \$\$.**

- LECTURE/DISCUSSION: Budgeting for your basic daily needs. Budgeting for your professional needs. Actor jobs and multiple revenue streams. Insurance. Financial planning and money management. Taxes and deductions. Establishing credit. Development of other skills to increase marketability as an actor.
- Personal Finance 101 for USC Students (Handout on Brightspace)  
**Possible Guest Star Speaker: Financial Planner (TBD)**
- HOMEWORK: Fischer-Actor Interviews
- HOMEWORK: **Required viewing:** [“LOST IN LA MANCHA”](#) (2002)  
Directed by Keith Fulton & Louis Pepe. Available on Amazon Prime

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK THIRTEEN.

## **WEEK THIRTEEN**

**11/18 & 11/20**

**“IF YOU CAN DREAM IT, YOU CAN DO IT.”—Walt Disney**

- Watch list follow up

### **SOCIAL MEDIA IN THE MODERN AGE OF FILM AND TELEVISION**

- LECTURE/DISCUSSION: The importance of increasing your presence on on-line platforms such as You Tube, Twitter, Instagram, Facebook, Snapchat, etc.
- Creating your own content.
- Building your fan base.

**Possible Guest Star Speaker: Social Media Star or Expert (TBD)**

- HOMEWORK: **Required viewing:** [“EVERY LITTLE STEP”](#) (2009) Directed by James Stern. Available on Amazon Prime

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK FOURTEEN.

## **WEEK FOURTEEN**

**11/25 & 11/27 (Thanksgiving break, No class)**

**“A DAY WITHOUT SUNSHINE IS, LIKE, NIGHT”—Steve Martin**

**“OPTIMISM IS THE FAITH THAT LEADS TO ACHIEVEMENT. NOTHING CAN BE DONE WITHOUT HOPE AND CONFIDENCE”—Helen Keller**

### **JOBS IN THE REAL WORLD**

- How to write a “work” resume
- Transferring your acting skills to other employment opportunities.

### **GOALS: LONG AND SHORT TERM**

- LECTURE/DISCUSSION: **A GOAL WITHOUT A PLAN IS JUST A WISH.** What Kind of Actor Am I? Visualize and plan your approach into the venue that you seek. (Stage, Film/TV, etc.).
- Six-month plan
- One-year plan
- Three-year plan (We will write all these out in class)
- Finish outstanding business from semester curriculum.
- HOMEWORK: **Required viewing:** [“SHOWBUSINESS: THE ROAD TO BROADWAY”](#)(2005) Directed by Dori Berinstein. Available on Amazon Prime

THE ABOVE ASSIGNMENTS ARE DUE THE FIRST CLASS OF WEEK FIFTEEN.

**WEEK FIFTEEN**

**12/2 & 12/4**

**“IF YOU RISK NOTHING, THEN YOU RISK EVERYTHING”—Geena Davis**

- **FINAL EXAM (Part One) Professional Interview Synopsis**
- **Daring Greatly (Handout on Brightspace)**

**WRITTEN ESSAY due finals day, Friday, December 13th, 2024, submitted via Brightspace.**

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.

### **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.

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

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

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### **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>

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### *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:**

[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.