

Musicianship for Musical Theatre Actors II
THTE 205

Units: 1.0

Fall 2024 - Tuesday, 4:00 - 5:50PM

Location: MCC 107 (Final Exam on 12/17 @ 4:30PM)

Instructor: Anthony Lucca

Office Hours: By appointment

Contact Info: alucca@usc.edu

Usually replies within 48 hours (except on holidays and weekends)

Course Description

This course is intended to continue strengthening and honing musicianship that is specific to the needs of musical theatre actors by providing an array of practical scenarios where musicianship is necessary. In addition to practical studies, this course intends to exercise the student's theoretical understanding of music. Utilizing practical and theoretical applications, the course offers students the opportunity to deepen their instinctual connection to music as a means of communication.

Learning Objectives

We will study, learn, and rehearse an array of musical ensemble numbers from the musical theatre canon. We will practice *musical techniques* applicable to singing in the company of a musical production. In addition, we will identify and study musical subtext found in these numbers in order to strengthen our foundational understanding and use of music as form of communication. In class, we will practice these objectives in a setting akin to a production rehearsal or recording session.

Practical and Theoretical techniques for this course specifically include:

Precise rhythm and adherence to tempo and groove
Unified vowel production and vocal placement as a collective ensemble
Attention to cutoffs
Attention to dynamics
Diction, articulation
Sight-singing
Visual and aural identification of harmony and intervals
Identifying musical subtext, storytelling devices through music
Understanding and use of music vocabulary (time and key signatures, phrase markings, dynamic markings)

Course Notes

Letter Grade

Please refer to Brightspace for class announcements and assignments.

Emails will also be sent for announcements.

Required Readings and Supplementary Materials

1. CAST RECORDINGS:
 - In order for the class to have effective discussion and meaningful collaboration, the musical must be listened to in its **entirety**, by the time in-class song analysis discussions and rehearsals are had in class.
2. PRINTED SHEET MUSIC, THREE-RING BINDER:
 - You will be required to print out all repertoire prior to rehearsing in class. Repertoire must be kept, and rehearsed with, in a three ring binder. Laptops, tablets, and phones will not be accepted for viewing sheet music. Sharing music with others is not permitted. Please let the instructor know if there is any financial difficulty acquiring these items and we will find an accommodation.
3. DEVICE POLICY:
 - The use of cell phones, laptops, and tablets is prohibited during class. They are to be stored against the designated wall of the classroom during class.
 - Notes must be handwritten, in a notebook, or sheet music.
 - Please discuss with the instructor immediately, if you require an accommodation to this standard, otherwise, **no exceptions**.

Suggested and Supplementary Materials

Studying Rhythm by Anne Carothers Hall

Music for Sight Singing by Thomas Benjamin, Michael Horvit, Robert Nelson

**In addition to other sources, exercises will be pulled from both books listed above.*

Description and Assessment of Assignments

Cumulative Class Participation (rehearsal setting and discussions)

- Assessment will be determined by preparedness to learn and rehearse new repertoire, active participation in discussions, music exercises, listening to others, and contributing to the compassionate collaboration of the creative collective. **On time attendance is essential to class participation.**

Collaborative Work in Rehearsal

- Assessment will be determined by preparation done outside of the classroom in order to meaningfully collaborate and communicate, in a timely manner, with classmates and instructor, on the pieces assigned.

Song Analysis (a total of 2 written assignments completed outside of class and discussed in class)

- Assessment will be based on identifying compositional techniques and how they support the characters, wants, battles of the number (musical subtext). Several compositional techniques include: chordal harmony, intervallic structure of melody, rhythm of melody, rhythm of accompaniment, density of accompaniment, tempo, dynamics.

Mid-term Exam

- Assessment will be based on: part singing assignment, sight-singing and aural exercise. There will also be a written portion.

Final Presentation

- Assessment will be based on: part-singing assignment, sight-singing, and aural exercise. There will also be a written portion.

Integration of Skills

1. *Use of physical instrument (physical responsiveness, freedom from physical habits or tension, ease in using the body to communicate)*
2. *Diction, articulation (appropriate to style and period of the piece)*
3. *Ability to listen, focus, shape, and contribute to the sound created by the ensemble*
4. *Commitment to reading the music on the page*
5. *Clear and consistent character choices that support the harmony, rhythm, dynamics of the song. (appropriate to style and period of the musical)*
6. *Commitment to the given circumstances and situations of the Musical or Song*
7. *Ability to practice and understand of primary and secondary roles in ensemble singing*
8. *Ability to maintain performance level of rehearsed techniques, consistency*
9. *Technical adherence to tempo, notes, and lyrics*
10. *Memorization (for Trio/Quartet Presentations)*

Assignment Submission Policy

NO LATE ASSIGNMENTS, NO EXCEPTIONS, UNLESS DISCUSSED WITH THE INSTRUCTOR **48 HOURS BEFORE** THE DUE DATE.

- Music and lyrics must be fully **memorized** after the music is initially taught.
- Sheet Music Preparation will be considered during every rehearsal setting and discussion.
- If an issue arises that affects your ability to complete an assignment, PLEASE bring it to your instructor's attention as soon as possible. Time management is essential to working in the theatre industry and it would be a disservice to you if we did not make deadlines a priority when considering your final grade.
- You are expected to apply all skills and exercises which you have acquired thus far, in your rehearsal process, both in and out of the classroom.

Note: If a deadline is missed because of a classmate's unavailability, the available partner(s) will not be penalized if a discussion with me and all involved occurs **before** the deadline.

**There may be additions and/or subtractions to the schedule. These adjustments will be prescriptive to the specific needs of the student-artists.*

Participation, Attendance & Health

Participation

- Much of the work done in class will require your participation as both a practitioner *as well as* an observer. Both skills are paramount to professional training and the practice of these skills will serve you monumentally in the field of performance. I cannot overemphasize how important “being present in the room” is for our work.
- In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

Attendance

- No portion of the grade may be awarded for class attendance, but non-attendance can be the basis for lowering your grade. Please communicate with the instructors *before* missing a class, whether it be for illness or a religious exemption. **Your grade will be affected if there is no direct communication with instructors.**
- There are no excused absences except for religious holidays. It is your responsibility to communicate with your instructor if this is the case. After two unexcused absences, your grade will drop by half a letter grade, and it will continue to drop by half a letter grade for every two additional absences. You will be considered absent if you are more than 10 minutes late.
- 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.
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Health

- Your health and safety, and the health and safety of your peers, are my top priorities. My hope is that if you are feeling ill, you will stay home to heal and to protect others. I will find ways for you to continue to participate in class and make-up work so that your education is not disrupted.
- Masks are always welcome in my classroom, especially during cold, flu, (and the ongoing) Covid 19 season.

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

Additional Policies

Eating and Drinking in Class

- Water, teas, coffee are all permissible in a closed container or cup.
- Because a large portion of this class will be conducted in a setting akin to a rehearsal or recording session, please refrain from eating in class. It is not ideal to eat and sing simultaneously.

Physical Contact, Intimacy, & Consent

- This class will not require any physical contact or intimacy, but in the event that this should arise for “minimal staging” in the Trio/Quartet presentations; the following sub-section must be reviewed and strictly adhered to.

Consent - “The permission for something to happen or agreement to do something”

Synonyms: agreement, assent, acceptance, approval, approbation; permission, authorization, sanction, leave, backing, endorsement, support, go-ahead, thumbs up, green light, OK

Rules for consent in scenes involving close contact, intimacy, sexual contact or violence in rehearsal or in the classroom:

1. All physical contact needs to be discussed and agreed upon by all parties involved, including the professor of record in the class before the work is rehearsed or presented in class and before it is physicalized in any way. Once these moments are set, they cannot be varied or changed unless a specific modification is agreed upon in advance by all parties including the professor of record.
2. If at this point any person/persons involved in the work feel uncomfortable they must notify the instructor immediately.
3. If everyone involved in the work is comfortable with moving forward with the work they must **agree** upon:
 - a. When they want to physicalize the moment in the process.
 - b. The exact physical blocking. **All** parties must discuss verbally and agree upon this blocking.
 - i. They must discuss and identify what parts of the anatomy they give permission to touch.
 - ii. They must discuss and identify what parts of the anatomy are **off limits** to touch.
 - iii. They must discuss and identify what parts of the anatomy they **are** comfortable with being touched.

These agreements cannot be deviated from without further discussion.

No change may be made without the consent of *all* the partners.

4. If the blocking decided upon is deviated from by either party in the rehearsal, they must **stop** immediately and notify the instructor.

4a. If the blocking decided upon is deviated from by either party while sharing in the classroom, the instructor will **stop** the scene immediately, clear the classroom, and talk to the parties involved.

- a. After the instructor discusses with the actors what has occurred, the professor of record will make a written report to leadership and all parties will be asked to meet with the co-heads of undergraduate acting or the program director.

7. The following is MANDATORY in TRAINING. The first rehearsal of the physical contact within the scene should be done with the professor of record in the room to review and approve. If at this time the staging is being adhered to as agreed upon, then the work can be shared in class.

8. As in all things common sense, decency, consideration and respect of both your partner and yourself is extremely important.

9. As in all interpersonal dynamics, romantic, sensual, sexual situations, close contact and fight choreography, **NO MEANS NO** and **STOP MEANS STOP**. NO does not mean “maybe”. NO does not mean “let’s take a break and come back to it.” STOP does not mean “slow down”. STOP does not mean “let’s go until there’s a break.” When someone says **NO** and **STOP**, listen to them.

Activation Warning and Commitment to Transparent Conversation

Training in Theatre often involves *experiential* modes of instruction. When studying theatrical material, especially within these modes, there is the potential for personal activation that could be unsettling or disturbing. This could include, but is not limited to, issues of gender, race, sexuality, religion, ability, and various moral concerns. Please consider this syllabus an “**activation warning**” and gauge your receptibility to the material assigned.

Keeping this in mind, your voluntary participation in this course constitutes explicit consent to experiencing assigned material.

Grading Breakdown

Grading Timeline

Feedback will mindfully be given *in* class when in “rehearsal setting”, “recording session”, and as well as in the Trio/Quartet review.

The **Mid-Term and Final Exam** will include both written and performance elements.

Final Grade Based On

Integration of Skills	25%
Sheet Music Preparation	20%
Cumulative Class Participation	15%
Mid-term Exam	20%
Final Exam	20%

***There are several professional development workshops with industry mentors where your attendance is mandatory. The program director will give you advance notice. This is a curricular requirement and is therefore included here. ***

Grading Scale

Course final grades will be determined using the following scale

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
F	59 and below

Assignment Rubrics

A - 4.0 - All of the student's work is exceptional. The student has consistently been able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique's being taught in this course with a high degree of artistry. Each time the student works in class they exceed expectations.

A- 3.7 - The work is usually exceptional. The student is usually able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique's being taught the student demonstrates the ability to integrate the work with their talent with a high degree of artistry. The student usually exceeds all expectations.

B+ 3.3 - The student work is very good on a consistent basis. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They are able to identify the skills being taught and all studio classes and the techniques being employed in the process in this class with little support. The student shows promise of great achievement over time.

B 3.0 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support. The student is able to demonstrate their understanding of the critique if not always able to achieve it consistently.

B- 2.7 - The student work is above average. The student requires regular support but their work remains within the required parameter. The student demonstrates the ability to use the skills being taught but with less confidence and frequency.

C+ 2.3 - The student work has been above average on occasion but with less consistency than average. The student is engaging the process technically but without the consistent results expected. The student requires regular and repeated support.

C 2.0 - The student's work is average. They are proceeding at a slower pace. They are demonstrating a limited understanding/engagement of the skills being taught. The student requires regular and repeated support. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress. The student demonstrates a lack of consistency.

C- 1.7 - The student work is below average and is not meeting the expectations or criteria of the class. The student is not working with rigor and is not engaging the skills being taught with any consistency. Regular and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D+ 1.3 - The student work is poor. The student is not engaging in the process with any rigor or discipline. The work is far below the parameters of acceptable application. The student demonstrates little appetite for the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D 1.0 - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. Most of the homework assigned has not been turned in in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

F 0.0 - A majority of the work is unacceptable.

Classroom Norms + Semester Expectations

It is expected that this class is treated as a rehearsal. Phones and electronic devices are not to be used during classroom time.

Music preparation plays a key role in this class. Students are responsible to print and bring their sheet music for this class. Music is to be kept in a three ring binder. This preparation accounts for both grading percentages: Sheet Music Preparation and Cumulative Class Participation. In order to participate in class, students must bring their own sheet music, no exceptions. All sheet music is listed on Brightspace.

Music will be taught during class time without recording devices. Students will be provided practice tracks using the remaining portion of class.

Students are expected to memorize music taught in order to participate in the following class.

Ear training and analysis will be a part of learning each ensemble number.

A portion of classes will include group sight singing exercises.

Course Schedule

Class One - 8/27

- Introductions, Syllabus Overview, Community Agreements
- Review intervals, time-signatures, key signatures, sight-singing

Class Two - 9/3

- Opening, *RAGTIME*

Class Three - 9/10

- Opening, *RAGTIME*
- Discussion: sheet music preparation

Class Four - 9/17

- Hear My Song, *SONGS FOR A NEW WORLD*

Class Five - 9/24

- Hear My Song, *SONGS FOR A NEW WORLD*

Class Six - 10/1

- At the Sounding, *MYTHS + HYMNS*

Class Seven - 10/8

- At the Sounding, *MYTHS + HYMNS*

Class Eight - 10/15

- **Mid-Term**

Class Nine - 10/22

- Prologue, *SWEENEY TODD*

Class Ten - 10/29

- Prologue, *SWEENEY TODD*

Class Eleven - 11/5

- We Kiss Quintet, *HELLO AGAIN*

Class Twelve - 11/12

- Repertoire TBD

Class Thirteen - 11/19

- Repertoire TBD

Class Fourteen - 11/26

- Repertoire TBD

Class Fifteen - 12/3

- Review for Final

Course Final - 12/17

- Final, 4:30PM - 6:30PM

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](#).

Creating a policy for the use of AI Generators in your course

Sample Option A—not permitted

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, 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 tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

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. You should expect to receive an email update to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

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:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

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

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity 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](#).

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

Students and Disability Accommodations:

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

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

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

SDA Student Support & Reporting Form:

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

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

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

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

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

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

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

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

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

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

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

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

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

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

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

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.