

USC School of Dramatic Arts

**THTE 408L:
MOVIE MUSICAL
DEVELOPMENT**
Instructor: Randy Blair
Location: MCC 109
**Class Meets Tuesdays +
Thursdays, 3:00-4:50 pm**
Office Hours: By appointment
Contact Info: rjblair@usc.edu

COURSE DESCRIPTION & OVERVIEW

In this musical theatre senior capstone, students will undertake a wide survey of musicals on film, building the knowledge required to collaborate on an original filmed musical project. Discussions explore the history and craft of movie musicals by genre, widening the net to include not just feature films, but musical television series, narrative visual albums, and the musicalesque. Focus is given to the performance of musical scenes on film, and workshop sessions build skills in screenwriting, directing, producing, editing, and cinematography. Geared toward the development of multi-hyphenate creative expression, this class integrates coursework, musical theatre performance technique, and experiential learning across the curriculum.

LEARNING OBJECTIVES

As actors, students will adapt their core musical theatre stage training to filmed musical performances. As burgeoning multi-hyphenates, students will develop new skills in related film disciplines, such as directing, producing, or design, and practice the all-important craft of collaboration. As thinkers and consumers of culture, students will gain social and media literacy by viewing films from an intersectional perspective, cultivating a deeper understanding of the fundamental differences between stage musicals and film musicals.

COURSE NOTES

The original filmed musical project provides a capstone experience in the first semester of the final year of the BFA in Musical Theatre program. It also provides a career-building digital asset that students can use in their search for gainful employment and should be acknowledged as a tangible product to be presented to the public that will represent the standards of integrity and excellence of USC and SDA.

PREREQUISITES

THTR 480a Performance For Camera

GRADING CRITERIA & ASSESSMENT OF ASSIGNMENTS

No late work will be accepted, but accommodations in advance are available if communicated with your instructor at least 24 hours before the due date.

GRADING BREAKDOWN

Active participation	10 Points (10% of grade)
Start of class writing prompts	10 Points (10% of grade)
Pitches (character/song; structure/plot)	10 Points (10% of grade)
Group midterm (script drafts)	20 Points (20% of grade)
Producer/Designer/Director assignment	20 Points (20% of grade)
Final film project and reflection	30 Points (30% of grade)

GRADING RUBRIC

100% Excellent: clear understanding of the material, coupled with creativity and confident preparation

75% Good: class material has been understood clearly and performed competently

50% Average: class material has been generally understood, but gaps in understanding and performance remain

25% Poor: there are identifiable gaps in the understanding of class material, as well as deficiencies in participation and/or performance

0% Unacceptable: work was not completed on time with no communication with professor and/or student partners

GRADING SCALE

A	96-100 points
A-	91-95 points
B+	88-90 points
B	85-87 points
B-	81-84 points
C+	78-80 points
C	75-77 points
C-	71-74 points
D+	68-70 points
D	65-67 points
D-	61-64 points
F	60 or below

The final course grade is articulated as a Letter Grade. This grade is translated into a G.P.A using the following scale: A = 4; A- = 3.7; B+ = 3.3; B = 3; B- = 2.7; C+ = 2.3; C = 2; C- = 1.7; D = 1; F = 0. When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class has been good, but will be weighted toward the negative for students whose attendance and participation in class have not.

ATTENDANCE

Attendance is mandatory. You must attend every class. Unexcused absences will lower the student's grade by one full letter. Two tardies (which includes leaving early) equal one unexcused absence. To obtain an excused absence for a religious holiday or documented illness, please notify the instructor 24 hours prior to class and include documentation. You will be considered absent if you are more than 10 minutes late.

VITAL SHOOT DATES (NON-NEGOTIABLE)

The final project in this course is a completed film, and attendance for the scheduled shoot dates is **non-negotiable**. For the avoidance of doubt, those dates will be: Thursday November 7, Tuesday November 12, Thursday November 14, Tuesday November 19, Thursday November 21, Tuesday November 26. **Please inform the instructor by end of day on Thursday August 29 if any of those dates are an issue so that we can potentially adjust the syllabus.** In the event of documented illness during filming, students will work to find a new date to complete their film.

REQUIRED VIEWING (SUBJECT TO CHANGE)

Though we will be viewing many films and TV pilots this semester (in whole or in part), the following films are required viewing outside of class: *Singin' in the Rain* (1952), *The Umbrellas of Cherbourg* (1964), *Cabaret* (1972), *All That Jazz* (1975), *The Rocky Horror Picture Show* (1975), *Yentl* (1983), *Dancer in the Dark* (2000), *Hedwig and the Angry Inch* (2001), *Moulin Rouge* (2001), *Dreamgirls* (2006), *Lemonade* (2016), *Dirty Computer* (2018), and *Dicks the Musical* (2023). Options for viewing these films will be laid out in Brightspace. Viewing ahead is recommended.

ASSIGNMENTS

Our work this semester consists of making and watching films, which must be viewed in their entirety in advance of each class. Please set aside the time and take good notes – we're watching movies, not reading *War and Peace*. If you don't watch the films, you will not learn. Run times are provided in the syllabus for your convenience. In terms of our few written assignments, due dates are clearly marked below and will be reflected in Brightspace. You must also plan for creative assignments that have a variable completion time, such as location scouting, sourcing wardrobe, etc.

OUTSIDE SCREENINGS / ADDITIONAL SESSIONS

Since our class topic is so specialized, we'll have the opportunity for a few optional outside screenings. Possible films include *West Side Story* and a talkback with Rita Moreno (October 17), *Gentlemen Prefer Blondes* (November 2), and the opening weekends of new movie musicals *Joker: Folie a Deux* and *Wicked*. We will discuss these potential off-site screenings in class. Additionally, depending on the content and scope of your final projects, groups may independently elect to add additional shoot dates outside of class time. (For example, if your script requires a night shoot, etc.)

CLASS PARTICIPATION

Students are expected to maintain focus, come to class prepared, participate in discussion, be on time, refrain from using electronic devices unless advised by the instructor, adhere to the school's conduct policies, and always show respect for those in the room. All written work submitted must be original, demonstrating college-level quality writing with fresh perspective on the material.

CLASS CONDUCT

Cellphones must be turned to silent or vibrate and out of sight for the duration of class, unless you have communicated special accommodations in advance of the semester. The instructor will inform you when phones can be used to record music or complete in-class assignments. Otherwise, you can check them during our mid-class break.

Laptops or tablets may be used during class time to complete assignments at the direction of the instructor. All other times, laptops and tablets must remain shut and put away. It is recommended that all devices be placed on their "Focus" setting to avoid unnecessary interruptions. Lecture and discussion notes may be taken by hand.

Disrespect of any kind toward classmates, the instructor, or self is not tolerated. Under no circumstances are weapons of any kind to be used, nor will abusive language or behavior be tolerated. Students are expected to leave every classroom, studio, venue, or workspace better than they found it upon arrival.

Except for water, no food or drink is allowed in class unless otherwise approved. Please discuss with instructor if you need an accommodation around food or drink.

Students must place all paraphernalia (backpacks, skateboards, jackets, etc.) in the designated corner of the classroom at the start of class. Keep the room neat so we can learn together without distraction.

SET ETIQUETTE

Classroom etiquette extends to set (i.e., anywhere your collaborators choose to film). You are expected to always demonstrate professionalism and exemplary behavior, including good preparation, attitude, respect, patience, focus, and meticulous detail to safety. All locations should be restored to the highest standards when you are finished.

A NOTE ON CONTENT

Though movie musicals would appear to be devoid of troubling content, they are time capsules of the moment of their creation and hence can sometimes contain insensitive material that may be shocking to a modern viewer, especially in terms of race and culture. Though films shown in this course have been vetted with this reality in mind, we may inadvertently stumble upon images or themes this semester that will require difficult discussion. Please consider this a content warning, and always keep in communication with me regarding any content concerns you may have.

ACADEMIC INTEGRITY

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

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

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

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

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

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

ARTIFICIAL INTELLIGENCE

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.

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.

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 relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

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 once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with the instructor to offer any feedback on the course.

EMERGENCY PREPAREDNESS/CONTINUITY IN A CRISIS

In case of a declared emergency if travel to campus is not feasible (earthquake, fire, flood, or other unsafe conditions), Brightspace will become the primary way for classes to continue taking place. See the university's site on Campus Safety and Emergency Preparedness.

FINAL EXAM

The final exam for this course will be an invited screening event (Date TBD) of our student-created musical films. A Q&A discussion on the creative process for each musical film will follow the screening.

COURSE SCHEDULE: A WEEKLY BREAKDOWN (SUBJECT TO CHANGE)

	Topics, Exercises, or Activities	Assignment (Due by Beginning of Class Period)
Tuesday, August 27	<p>Introductions Goals of the course Syllabus review Policies and procedures Assignment review (musical scenes)</p> <p>Generative group discussion Begin examining the fundamental differences between musicals on stage and musicals on film</p>	
Thursday, August 29	<p>Discuss diegetic / non-diegetic / trans-diegetic musical numbers in <i>Dreamgirls</i></p> <p><u>WORKSHOP</u> Discuss final project roles and expectations / sign-ups</p> <p>Begin group blue sky brainstorm</p>	<p>***ASSIGNMENT DUE*** Pre-Course Questionnaire</p> <p><u>WATCH BEFORE CLASS</u> <i>Dreamgirls</i> (dir. Bill Condon, 2006). 2 hours 10 minutes.</p>
Tuesday, September 3	<p><u>SEMINAR</u> I'll Always Remember Us This Way: Romance and the Movie Musical</p> <p>Evaluate musical romance in clips from <i>Top Hat</i>, <i>Cabin in the Sky</i>, <i>The Best Little Whorehouse in Texas</i>, <i>Hum Aapke Hain Koun</i>, <i>La La Land</i>, <i>A Star is Born</i>, and more.</p>	<p><u>WATCH BEFORE CLASS</u> <i>Les Parapluies de Cherbourg</i> (dir. Jacques Demy, 1964). 1 hour 30 minutes.</p> <p><i>Moulin Rouge</i> (dir. Baz Luhrmann, 2001). 2 hours 7 minutes.</p>
Thursday, September 5	<p><u>WORKSHOP</u> Review blue sky and thematic choices "Vice or No Vice"</p> <p><u>WATCH IN CLASS</u> <i>Crazy Ex-Girlfriend</i> Episode 101: <i>Josh Just Happens to Live Here</i> (2015). 43 minutes.</p> <p>Transferrable Acting Skills 1: Character</p> <p>Actor multi-hyphenate spotlight: Rachel Bloom's <i>Crazy Ex-Girlfriend</i></p>	<p>(IDEA: This might be an excellent time to begin watching next week's films ahead of schedule!)</p>

<p>Tuesday, September 10</p>	<p><u>SEMINAR</u> Corky, We Want You to Live: Exploring the Movie Musical Comedy</p> <p>Evaluate cinematic musical comedy in clips from <i>Singin' in the Rain</i>, <i>Young Frankenstein</i>, <i>The Producers</i>, <i>Hairspray</i>, <i>Reefer Madness</i>, <i>Waiting for Guffman</i>, and more.</p> <p>Actor multi-hyphenate spotlight: Mel Brooks (<i>The Producers</i>, et al) Christopher Guest (<i>Guffman</i>, et al) Aaron Jackson and Joshua Sharp (<i>Dicks</i>)</p> <p>Last 15 minutes: review expectations for performance workshops</p>	<p><u>WATCH BEFORE CLASS</u> <i>Singin' in the Rain</i> (dir. Gene Kelly/Stanley Donan, 1952). 1 hour 43 minutes.</p> <p><i>Dicks the Musical</i> (dir. Larry Charles, 2023). 1 hour 26 minutes.</p>
<p>Thursday, September 12</p>	<p><u>PERFORMANCE WORKSHOP A</u> Group A students will bring their musical scenes to workshop on camera. (*NOTE: we will be recording today and viewing as a group, but the final clips will be sent to individual students only.)</p>	<p>***ASSIGNMENT DUE*** Character and Song Pitches</p>
<p>Tuesday, September 17</p>	<p><u>SEMINAR</u> Planet Schmanet, Janet: Horror, Sci-Fi, and Genre in the Movie Musical</p> <p>Evaluate historical evolutions and creative techniques of genre-inspired musical films in clips from <i>The Rocky Horror Picture Show</i>, <i>Little Shop of Horrors</i>, <i>Phantom of the Paradise</i>, <i>The Wicker Man</i>, <i>Happiness of the Katakuris</i>, <i>Neptune Frost</i>, <i>The Lure</i>, <i>Buffy the Vampire Slayer</i>, and more.</p> <p>Actor multi-hyphenate spotlight: Richard O'Brien's <i>The Rocky Horror Picture Show</i> and <i>Shock Treatment</i></p>	<p><u>WATCH BEFORE CLASS</u> <i>The Rocky Horror Picture Show</i> (dir. Jim Sharman, 1975). 1 hour 38 mins.</p> <p><i>Dirty Computer</i> (Janelle Monae, 2018). 48 mins.</p>

<p>Thursday, September 19</p>	<p><u>WORKSHOP</u> Review character and song pitches</p> <p><u>WATCH IN CLASS</u> Schmigadoon Episode 101: <i>Schmigadoon!</i> (Cinco Paul/Ken Daurio, 2021). 21 minutes.</p> <p>Transferrable Acting Skills 2: Structure and Plot <i>Schmigadoon</i> structure on notecards</p> <p>First five minutes of Tenacious D in the Pick of Destiny (dir. Liam Lynch, 2006).</p> <p><i>Tenacious D in the Pick of Destiny</i> opening structure on notecards</p>	<p><u>READ</u> <i>Schmigadoon</i> Episode 101 script</p> <p>(IDEA: Since <i>She Loves Me</i> is opening on the 26th, this weekend would be a great time to watch <i>All That Jazz</i> or <i>Lemonade</i> ahead of time and take notes!)</p>
<p>Tuesday, September 24</p>	<p><u>SEMINAR</u> 10 Times Out of 9 I'm Only Human: Biography and Documentary in the Movie Musical</p> <p>Evaluate movie musicals from <i>All That Jazz</i>, <i>Funny Girl</i>, <i>tick tick BOOM</i>, <i>Lisztomania</i>, <i>London Road</i>, and more.</p> <p><u>WATCH IN CLASS</u> Sections of Inside (dir. Bo Burnham, 2021).</p> <p>Actor multi-hyphenate spotlight: Bob Fosse (<i>All That Jazz</i>, et al), Bo Burnham (<i>Inside</i>).</p>	<p><u>WATCH BEFORE CLASS</u> All That Jazz (dir. Bob Fosse, 1979). 2 hours 3 mins.</p> <p>Lemonade (Beyonce, 2016). 65 minutes.</p>
<p>Thursday, September 26</p>	<p><u>PERFORMANCE WORKSHOP B</u> Group B students will bring their musical scenes to workshop on camera. (*NOTE: we will be recording today and viewing as a group, but the final clips will be sent to individual students only.)</p>	<p>***ASSIGNMENT DUE*** Structure and Plot Pitches</p>

<p>Tuesday, October 1</p>	<p><u>SEMINAR</u> And There's Always Someone to Catch Me: Drama in the Movie Musical</p> <p>Evaluate historical evolutions and creative techniques of drama in movie musicals from <i>West Side Story</i>, <i>The Sound of Music</i>, <i>Cabaret</i>, <i>Dancer in the Dark</i>, <i>Memories of Matsuko</i>, <i>Tommy</i>, <i>Annette</i>, <i>Fame</i>, and more.</p>	<p><u>WATCH BEFORE CLASS</u> <i>Dancer in the Dark</i> (dir. Lars von Trier, 2000). 2 hours 20 mins.</p> <p><i>Cabaret</i> (dir. Bob Fosse, 1972). 2 hours 4 minutes.</p>
<p>Thursday, October 3</p>	<p><u>WORKSHOP</u> Screenwriting</p> <p>Discuss differences between screenwriting and playwriting</p> <p>Software and formatting tutorial</p> <p>Skills exercises using <i>She Loves Me</i> scene</p> <p>In-class writing session</p>	<p><u>REVIEW</u> <i>Crazy Ex-Girlfriend</i> and <i>Schmigadoon</i> episode scripts</p> <p><u>READ</u> Opening scene of <i>She Loves Me</i></p>
<p>Tuesday, October 8</p>	<p><u>SEMINAR</u> A Transmission on the Midnight Radio: Expressions of Queerness in the Movie Musical</p> <p>Evaluate historical evolutions and creative techniques of queer-centric movie musicals from <i>The Wizard of Oz</i>, <i>Calamity Jane</i>, <i>Yentl</i>, <i>Hedwig and the Angry Inch</i>, <i>Victor/Victoria</i>, <i>20 Centimeters</i>, <i>True Stories</i>, <i>Were the World Mine</i>, <i>La Llamada</i>, and more.</p> <p>Actor multi-hyphenate spotlight: John Cameron Mitchell (<i>Hedwig</i>) Barbra Streisand (<i>Yentl</i>)</p>	<p><u>WATCH BEFORE CLASS</u> <i>Yentl</i> (dir. Barbra Streisand, 1983). 2 hours 13 minutes.</p> <p><i>Hedwig and the Angry Inch</i> (dir. John Cameron Mitchell, 2001). 1 hour 33 mins.</p>
<p>Thursday, October 10</p>	<p>NO CLASS – FALL RECESS</p>	
<p>Tuesday, October 15</p>	<p><u>WORKSHOP</u> Script Development and Re-Writes</p> <p>Table reads of each short Developmental notes In class re-write session</p>	<p>***GROUP MIDTERM DUE*** Script Drafts</p>

<p>Thursday, October 17</p>	<p><u>WORKSHOP</u> Producing and Design</p> <p>Review producing packet (script breakdown, locations, scheduling, contingency) Review design packet (set, costume, and prop inventories)</p> <p><u>WATCH IN CLASS</u> Clips from <i>Idlewild</i> (dir. Bryan Barber, 2006).</p>	
<p>Tuesday, October 22</p>	<p><u>WORKSHOP</u> Directing and Cinematography</p> <p>Review directing and cinematography packet (shot list, framing, storyboarding, gear, playback)</p> <p><u>WATCH IN CLASS</u> Clips from <i>Willy Wonka and the Chocolate Factory</i> (dir. Mel Stewart, 1971).</p>	
<p>Thursday, October 24</p>	<p><u>WORKSHOP</u> Song and Score with Musical Director</p> <p>Leave class today with locked arrangements for audio recording session</p>	<p>***GROUP ASSIGNMENT DUE*** Producers Only: Script Breakdown, Schedule, and Locations</p>
<p>Tuesday, October 29</p>	<p><u>WORKSHOP</u> Rehearsal, Camera Blocking, and Choreography</p> <p>Begin rehearsals for shoot</p>	<p>***GROUP ASSIGNMENT DUE*** Directors Only: Shot List and Storyboards</p>
<p>Thursday, October 31</p>	<p>AUDIO RECORDING DAY</p>	<p>Please be fully prepared to record your song as we will not be able to re-record vocals after this session.</p>
<p>Tuesday, November 5</p>	<p>ELECTION DAY</p> <p><u>WORKSHOP</u> Rehearsal, Camera Blocking, and Choreography</p> <p>Complete rehearsals!</p>	<p>***GROUP ASSIGNMENT DUE*** Designers Only: all costumes and props must be brought to class today for storage.</p>

Thursday, November 7	SHOOT DAY 1	
Tuesday, November 12	SHOOT DAY 2	
Thursday, November 14	SHOOT DAY 3	
Tuesday, November 19	SHOOT DAY 4	
Thursday, November 21	SHOOT DAY 5	
Tuesday, November 26	SHOOT DAY 6	
Thursday, November 28	NO CLASS – THANKSGIVING BREAK	
Tuesday, December 3	<u>WORKSHOP</u> Editing Tutorial	
Thursday, December 5	Last Looks Final Cut Picture Lock Wrap Party	***ASSIGNMENT DUE*** Final Reflection
DATE TO BE DETERMINED	SCREENING Your final will take the form of a screening of your films with a talkback. Location and time TBD.	Thanks for a wonderful semester!

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 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.

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

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