

**THTR 305a – 63024D – Directing**

**Units: 4**

**Term: Spring 2020**

**Day/Time: Tuesday / Thursday 8-9:50am**

**Location: PED 208**

**Instructor: Christopher Shaw**

**Office: JEF- 211, (JEF Building 2<sup>nd</sup> floor)**

**Office Hours: By appointment**

**Contact Info: shawchri@usc.edu**

**(323) 632-4894 ( Cell, TEXT ok)**

### **Course Description**

Examination of basic directorial principles. Pre-production analysis and rehearsal procedures; relationship of the director to actor. This course will actively examine the fundamental principles of directing for the stage. Topics covered in this course will include script analysis, practical approaches to staging theatrical realism, directorial presentation skills, techniques for communicating with actors, rehearsal techniques, and the creation of the director's prompt book.

### **Learning Objectives**

- 1) Acquire a basic understanding of the skills and procedures required of a stage director to effectively prepare and rehearse for a theatrical production.
- 2) Effectively incorporate and apply detailed analysis and preparation into an effective rehearsal process, in support and guidance of the actors' work, and in conjunction with the overall vision of a scene from a play.
- 3) Cultivate the leadership skills necessary in leading a group of actors through an effective rehearsal process.
- 4) Gain practical experience in the role of director through:
  - a. Classroom exercises
  - b. In- class rehearsals
  - c. Director prompt book preparation
  - d. Exploration, application and utilization of methods explored in class prompt book guidelines and reading assignments
  - e. Presentation of scene-work directed by the student

### **Course Notes**

All students in this class are required to act in other student-director scenes

Time and availability outside of class for director preparation and rehearsals as both director and as an actor for other scenes is extensive, expected, and required in order to succeed in this course. If the you cannot meet those requirements, do not take this course. There will be a considerable amount of time spent WATCHING others work – this is where you can learn a LOT – but requires self motivation and focus - if you want to be on your feet working every class do not take this course.

### **Required Readings and Supplementary Materials**

*A Sense of Direction* by William Ball (available in USC Bookstore and on Amazon)

*Notes on Directing* by Frank Hauser (available in USC Bookstore and on Amazon)

**Two** 3-Ring Binders (½"-1") (purchased by the 2nd class) **and labeled divider tabs** for binders equal to numbered sections dictated in Director Prompt Book (per PDF document provided)

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

All of the following assignments below must be completed thoroughly and in a timely fashion per established schedule and per the PDF guidelines. Assignments and in-class work and presentations will be assessed accordingly and in direct relation to the grading rubrics per project and the rules and expectations presented in the full body of this syllabus. The PDF Guidelines and Grading Rubrics are posted on Blackboard.

Reading assignments lead into class discussion on the reading – engaging in, contributing to, and participating in the discussion will be both an assessment of your reading comprehension (completion of the assigned reading) and an assessment of a portion of the gradable component of *participation*

Another aspect of assessment will be based on the demonstration of the student in directly applying the concepts and practices of the reading and the prompt book in their in- class work and scene presentations. As well as applying that which is taught to OTHERS while observing others work into your own in class scene rehearsals and presentations.

Assignments and work will include:

1. Conceive and direct a 2-3 minute scene based on a visual image selected by the student.
2. Direct a 3-5-minute scene from TBD
3. Conduct an in-class rehearsal and do a final presentation for all scenes.
4. Conduct oral directorial presentation for one scene.
5. Conduct a minimum of two rehearsals per week outside of class time for all scenes.
6. Submit the following written documentation for each of the above-mentioned scenes:

Director prompt book, complete sections per PDF guidelines  
- due the first class after your presentation for both scenes

7. Show readiness and fully engaged participation in all class discussions and text readings as well as complete all assigned readings.
8. Provide fully engaged participation for all exploratory and analytical work.
9. Act in fellow director's scenes – required.
10. Equal time must be given in each group to each scene / director project in the outside rehearsals. I suggest organizing a “trio” for cast / director that rotates in one rehearsal session to cover three director projects when possible.
11. Props and Costumes must be provided by the actors and directors for in class rehearsals and scene presentations – no “miming” objects please.

## Grading

Assignment	Points	% of Grade
Scene work, in- class rehearsal ( 2 @ 10 pts each)	20	20
Director Production Presentation ( for Image Scene )	5	5
Scene Presentation "Image Scene" (Mid Term)	20	20
Scene Presentation Scripted Scene (Final)	20	20
Prompt Books - completed per guidelines- (2 @ 10 pts each)	20	20
Cumulative Active Class Participation / Contribution	15	15
<b>TOTAL</b>	<b>100</b>	<b>100</b>

## Grading Breakdown / Assessment

1. **SCENE WORK** For each directed scene assignment, the student is expected to perform well in each of four distinct categories:

- A. Follow directions of the assignment (in guidelines, in rubric and explained in class).
- B. Lead a rehearsal that demonstrates skills being taught in class (in guidelines, in rubric and explained in class)
- C. Demonstrate that the scene is well prepared, and exciting to watch, and in service of a clear and vivid story
- D. Display a creative physical use of the space and the actors through staging and ground plan choices, guiding of performances, and creative and economical design choices

A Grading rubric for both in class rehearsals and final presentations, director presentation and prompt book will be made available to review.

2. **DIRECTOR PRESENTATION** Each directorial presentation must be no longer than 5 minutes and incorporate visual aids. Details will be discussed in class.  
Grading rubric for director presentations will be made available to review

3. **WRITTEN WORK THAT ACCOMPANIES SCENE WORK** The student is expected to perform well in each of the following categories:

- A. Your prompt book must be neat, following the directions that are given, thoroughly documented, and show creative insights into text analysis and realization of directorial ideas on paper.
- B. Your written self-assessment must include detailed working objectives and a clear description of the extent to which you achieved them.

For more specific requirements, please see guidelines and grading rubric.

## 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

*When the GPA 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 have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.*

## Absences/Tardiness

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of **100%** of the Ensemble **No absences or tardies are allowed. Cumulative active class participation points will be lost.** *Participation (of which attendance is a component) is weighted at no more than 15% as per University Guidelines*

**Note:** *If a deadline is missed because of a classmate/ project partner's unavailability, the available partner/s will not be penalized. **If problems arise, a discussion with the professor with all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable.***

## Participation and Collaboration

I expect students who want to be in the classroom and want to perform well. "Performing well" means focused participation in the classroom even as a "spectator". Spelling and grammar are expected to be perfect; each assignment is expected to be well thought out, clearly understood and presented, and you are expected to perform beyond the simple limits of the instructions. The methods being explored in the reading, prompt book and in- class rehearsals are expected to be applied. I also expect students to communicate if they have questions about instructions or vocabulary. As the course moves quickly, you may have to attend an office hour in order to get your questions answered. But ask them.

**MISSED WORK DUE TO EXCUSED ABSENCE** Because of the compacted schedule, **you cannot make up a presentation, in-class rehearsal, or final scene rehearsal or scene presentation.** Exceptions will not be made to this policy. Check your calendars to ensure that important dates in this class do not fall on important dates for you during the semester. Due to the nature of this

workshop class, in-class participation (and any collaborative exercises done in class) cannot be made up. Homework assigned on the day of your absence can be obtained from one of your colleagues. I do not accept late work for any unexcused absence.

**REHEARSAL ETIQUETTE** (As Director and Actor) Being absent for an in-class or scheduled out of class rehearsal **is not acceptable**. Be early and ready to work for all rehearsals. Be responsible for creating a good working environment. Be respectful of others. **Set up agreed rehearsal times and honor them**. Any physical demands must be simulated and properly discussed and rehearsed so as not to endanger yourself, your actors & scene partners, or classmates. This includes the use of or throwing of properties. **No eating, drinking or littering in rehearsal studios/classroom**. Clean up room after your work: it must be in order for in-coming classes. Weapons of any sort (real knives, guns etc...) are not to be used in scene work, ever. If your scene requires a weapon of any sort, request a fake "prop" version from me for the in-class rehearsal. These policies apply to all in-class exercises and outside rehearsals.

### **Grading**

For in- class rehearsals, scene work and written work, as well as classroom focus and participation grades will be earned as follows:

**"A"**- Performance of the student has been at the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual and creative initiative.

**"B"**- Performance of the student has been at a high level, showing consistent and effective achievement in meeting course requirements.

**"C"**- Performance of the student has been at an adequate level, meeting the basic requirements of the course.

**"D"**- Performance of the student has been less than adequate, meeting only the minimum course requirements.

**"F"**- Performance of the student has been such that minimal course requirements have not been met.

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 end of the scale for those with poor attendance and participation.

### **Assessment of "Participation"**

*15% of the final grade is earned through class participation. This will be defined as:*

*Students are required to be present and on time for all classes and scheduled sessions unless they are genuinely too ill to attend or affected by unavoidable personal or external circumstances. If the student has more than 2 absences or late arrivals during the course, they will not be able to fulfill their ability to fully participate in class. Additionally, students must keep the teacher informed of any absence or late arrival IN ADVANCE. Failure to do so also constitutes a lack of participation and points will be deducted.*

### **Course expectations and requirements:**

- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting.

## Course expectations and requirements ( continued...)

- Assembled prompt book in 3-ring binder must be utilized even if “in-process” for all in-class rehearsals – leading a rehearsal from a few loose script pages without the prompt book, and applicable work applied is not acceptable. No electronic copies (laptops, tablets, phones) may be used in class. NO EXCEPTIONS.
- When participating as an actor wear appropriate rehearsal clothing for all in class rehearsals.
- When participating as a director – appropriate props for all rehearsals must be provided – no pantomime or imaginary “air / space objects” please.
- Openness to new methods of working and eagerness to attempt them.
- In class active student analysis and commentary when requested.
- Constructive feedback on classmates’ presentations when requested.
- Energized support of all classmates’ work.
- Willingness to experiment and apply the constructive feedback of professor and fellow students on one’s own work.
- Meeting all assignment deadlines.
- Availability to fellow classmates to rehearse outside class.

## Assignment Rubrics

All assignment rubrics will be available on Blackboard and when possible emailed to entire class.

## Assignment Submission Policy

All written work turned in will contain the following or will not be accepted:

1. Your name
2. Course name, number, and section
3. Assignment label
4. Date
5. Must be stapled or in binder in orderly fashion

## DUE DATES

Per schedule below. All assigned due dates must be met on time with proper preparation. No late assignments will be accepted. Students absent from presentation date without an official excused absence will receive a 0 for that portion of assignment. All directors are required to have a back-up exercise or rehearsal plan to work on with the actor (s) if an actor is missing from in-class rehearsal portion of project.

## Grading Timeline

Per schedule and rules previously stated. Per class schedule / at time of presentation of various graded assignments. If a student is concerned about their grade or progress in class, they should make an appointment to discuss this with the professor. Midterm grades will reflect only a “satisfactory” or “unsatisfactory” score.

## Additional Policies

- *RESPECT THE COURSE AND SPACE* Everything you do in class is reflected in your grade, especially your participation and collaboration with your colleagues. Please respect the space, your colleagues, and the working environment. This includes arriving early, being proactive and prepared, being helpful to others in class when they ask for it and returning the room to its “status quo” condition at the end of class.

- Except for water, no food or drinks are allowed in class at any time.

### **Additional Policies** *(continued...)*

- Please use restroom before class and during break, ***do not interrupt the flow of class by leaving studio*** unless for an emergency at which point you must inform instructor by raising hand and entire class will take the one 2-minute break at that time
- If you are outside the studio while class is in session for any reason ***USE the window of the classroom to determine if work is happening on the floor and WAIT*** until the work is finished to re-enter
- There is absolutely no technology allowed in the classroom. No cellphones, no computers, no texting, no social media – TURN THEM OFF AND PUT THEM AWAY
- Use of cell phones in class will result in 10-point overall grade reduction for each incident – I will call you out in front of the entire class - so you have fair warning now.
- All students must help with the set up and strike of every class
- Students must place all extraneous belongings, (backpacks, sweaters, jackets, skateboards, laptops, cell phones, etc.) in the designated corner of the classroom at the start of class, with all anticipated necessary items needed for class in hand (script, note book, pen, etc)
- Students must be in proper rehearsal / performance clothes when acting in a fellow director’s scene (whatever they may be and understand that they change throughout the semester) at the start of class. NO FLIP FLOPS unless the scene takes place at the beach.
- Please refrain from side comments and conversations with your classmates or distracting unfocused unprofessional behavior during class – you are expected to practice the focused respectful behavior displayed in the professional world and in keeping with the mature professional culture of SDA. Behave as an observing participant the way you would want the class to behave when you are on the floor working.

### **Course Schedule: A Weekly Breakdown** *(subject to change)*

#### **Week #1**

##### **Tuesday 1/14/20:**

Introduction.

Course outline and expectations. (Incl. Shaw Discussion Points)

Discuss “Image Scene” homework/ Directors Prompt Book.

Discuss casting and outside rehearsals.

##### ***HOMEWORK DUE THURSDAY 1/16/20:***

**Find Image(s) for Image Scene, bring one or two printed out in color**

**Begin Reading PDF “Blocking” (from Jon Jory “Tips – Ideas for Directors”) (39 pages)**

**Begin Reading PDF “Blocking” (from William Ball “A Sense of Direction”) (7 pages)**

**Begin Reading PDF “Helping Actors Communicate Through Groundplans” (9 pages)**

##### **Thursday 1/16/20:**

Discuss Directors Prompt Book, Directors Presentation, Image Scene

Discuss PDF readings ( time permitting)

All Students Informally Present and discuss Image Scene “Images”

SIGN UP FOR DIRECTOR PRESENTATION

## **WEEKEND HOMEWORK SEE NEXT PAGE**

### **WEEKEND HOMEWORK** prep for week #2:

Answer “prompts” for Image Scene (Per PDF Provided) typed out placed in 3 ring binder

Begin preparation for Director Presentation for “Image Scene” (Per PDF/ Document Provided)

Read *A Sense of Direction* Pages 3-36

Read *Notes on Directing*, Preface – 14

**AND** review Previous PDF Readings ( previous page) / **BEGIN** Image Scene Script / Prompt Book

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## **Week #2**

### **Tuesday 1/21/20**

Discuss weekend reading assignments.

Address questions about Image Scene and Director Presentation.

**Exercise – Blocking and Composition** / Groundplan in space and Blocking Notation

Discuss Image Scene Prompt Questions and Image Scene Prompt Book

### **Thursday 1/23/20 –**

**Director Presentations:** Image Scene (50% of class) (**Graded**)

Discuss Image Scene Prompt Questions and Image Scene Prompt Book

Discuss “Stages of Rehearsal”

Sign Up for In Class Rehearsal Image Scene (Which will be examining stages of rehearsal)

### **WEEKEND HOMEWORK** prep for week #3:

Read *A Sense of Direction* “Auditions and Casting” Pages 37-43

Read *Notes on Directing*, “Casting” Pages 17-20

Prepare director presentations

Begin Image Scene Prompt Book / Script

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## **Week #3**

### **Tuesday 1/28/20 -**

**Director Presentations:** Image Scene (50% of class) (**Graded**)

Discuss Image Scene Prompt Questions and Image Scene Prompt Book

Discuss weekend reading

ALL – Present Image Scene Casting

Discuss “Stages of Rehearsal”

Sign Up for In Class Rehearsal Image Scene (Which will be examining stages of rehearsal)

**NOTE:** For Upcoming In-Class Rehearsals I will look at your prompt book to see that you have the beginning stages of the work including ground plan and preliminary blocking ideas)

### **Thursday 1 /30/20**

In Class Rehearsals: Image Scene

Table Work / Preliminary Blocking

2 Scenes

**NOTE:** For Upcoming In-Class Rehearsals I will look at your prompt book to see that you have the beginning stages of the work including ground plan and preliminary blocking ideas)

### **WEEKEND HOMEWORK: ( Continues on next page)**

Begin preliminary work on Director Prompt Book for Image Scene

Above work to Include groundplan and preliminary blocking ( **continues....**)

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**WEEKEND HOMEWORK**

Read *A Sense of Direction* Pages 44-92  
Read *Notes on Directing* Pages 23 – 67  
Begin Image Scene Rehearsals “Table Work”

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**Week #4**

**Tuesday 2 /4/20**

Discuss reading  
In Class Rehearsals: Image Scene  
Table Work / Blocking Rehearsals  
3 Scenes

**Thursday 2/6/20**

In Class Rehearsals: Image Scene  
Blocking Rehearsals / Stop – Start  
3 Scenes

**WEEKEND HOMEWORK:**

Continue work on Image Scene Director Prompt Book  
Image Scene Rehearsals  
Begin to Read these four plays to find a scene choice: “Really Really”, “Kill Floor”, “When We Were Young and Unafraid”, “Angels in America – Millennium Approaches”, TBD Title

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**Week #5**

**Tuesday 2/11/20**

In Class Rehearsals: Image Scene  
Stop / Start  
3 Scenes

**Thursday 2/13/20**

In Class Rehearsals: Image Scene  
Stop / Start  
3 Scenes

**WEEKEND HOMEWORK:**

Continue work on Image Scene Director Prompt Book  
Image Scene Rehearsals  
Begin to Read these four plays to find a scene choice: “Really Really”, “Kill Floor”, “When We Were Young and Unafraid”, “Angels in America – Millennium Approaches”, TBD Title

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**Week #6**

**Tuesday 2/18/20**

In Class Rehearsals: Image Scene  
Fine Tune  
3 Scenes

## **Week #6 ( continued...)**

### **Thursday 2/20/20**

In Class Rehearsals: Image Scene  
Fine Tune  
3 Scenes

#### **WEEKEND HOMEWORK:**

Continue work on Image Scene Director Prompt Book  
Read and **Consider a scene to work on** from either “Really Really”, “Kill Floor”, “When We Were Young and Unafraid”, “Angels in America – Millennium Approaches”, TBD Title

#### **SUBMISSION OF SCENE CHOICE AND CAST DUE WEEK OF**

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## **Week #7**

### **Tuesday 2/25/20**

Group 1 - PRESENT 5 Image Scenes (**Mid Term Graded**)  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 1 Prompt Books Due Next Class

### **Thursday 2/27/20**

Group 2 - PRESENT 5 Image Scenes (**Mid Term Graded**)  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 1 Prompt Books Due (**Graded**)  
Group 2 Prompt Books Due Next Class

#### **WEEKEND HOMEWORK:**

Read and **Choose a scene to work on** from either “Really Really”, “Kill Floor”, “When We Were Young and Unafraid”, “Angels in America – Millennium Approaches”, TBD Title

**SUBMIT SCENE CHOICE AND CAST /** Read Play *More than once* for scene you have chosen

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## **Week #8 NEW SCENE CHOICE AND CAST DUE**

### **Tuesday 3/3/20**

Group 3 - PRESENT 5 Image Scenes (**Mid Term Graded**)  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 2 Prompt Books Due (**Graded**)  
Group 3 Prompt Books Due Next Class  
SUBMIT SCENE CHOICE AND CAST

### **Thursday 3/5/20**

Group 4 PRESENT 5 Image Scenes (**Mid Term Graded**)  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 3 Prompt Books Due (**Graded**)  
Group 4 Prompt Books Due Next Class

#### **WEEKEND HOMEWORK NEXT PAGE**

#### **Weekend Homework:**

Scripted Scene (Scene #2) Prompt Book, Rehearse,  
Read *A Sense of Direction* Pages 93-124  
Read *Notes on Directing* Pages 69-102

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## **Week #9**

### **Tuesday 3/10/20**

Discuss Weekend reading  
Group 4 Prompt Books Due (**Graded**)  
In Class Rehearsal SCRIPTED SCENE (Scene #2) (**Graded**)  
Table Work  
2 Scenes

### **Thursday 3/12/20**

In Class Rehearsal SCRIPTED SCENE (Scene #2) (**Graded**)  
Table work or Blocking  
3 Scenes

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## **Week #10    SPRING BREAK**

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## **Week #11**

### **Tuesday 3/24/20**

In Class Rehearsal SCRIPTED SCENE (Scene #2) (**Graded**)  
Blocking or Stop Start  
4 Scenes

### **Thursday 3/26/20**

In Class Rehearsal SCRIPTED SCENE (Scene #2) 1 (**Graded**)  
Blocking or Stop Start  
4 Scenes

**Homework:** Prompt Book, Rehearse

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## **Week #12**

### **Tuesday 3/31/20**

In Class Rehearsal SCRIPTED SCENE (Scene #2) (**Graded**)  
Stop Start Rehearsals or Fine Tune  
4 Scenes

### **Thursday 4/2/20**

In Class Rehearsal SCRIPTED SCENE (Scene #2) (**Graded**)  
Stop Start Rehearsals or Fine Tune  
4 Scenes

**Homework:** Prompt Book, Rehearse

## **Week #13 --- Second Pass of Scene 2 Begins**

### **Tuesday 4/7/20**

Second Pass SCRIPTED SCENE (Scene #2)  
Fine Tune or Run w Notes  
5 Scenes

### **Thursday 4/9/20**

Second Pass SCRIPTED SCENE (Scene #2)  
Fine Tune or Run w Notes  
5 Scenes

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## **Week #14**

### **Tuesday 4/14/20**

Second Pass SCRIPTED SCENE (Scene #2)  
Fine Tune or Run w Notes  
5 Scenes

### **Thursday 4/16/20**

Second Pass SCRIPTED SCENE (Scene #2)  
Fine Tune or Run w Notes  
5 Scenes

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## **Week # 15**

### **Tuesday 4/21/20**

Group 1 – **FINAL PRESENTATION** PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 1 Prompt Books Due **Next Class**

### **Thursday 4/23/20**

Group 2 - **FINAL PRESENTATION** PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 1 Prompt Books Due  
Group 2 Prompt Books Due **Next Class**

**Homework:** Prompt Book, Rehearse,

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## **Week #16**

### **Tuesday 4/28/20**

Group 3 - **FINAL PRESENTATION** PRESENT 5 SCENES SCRIPTED SCENE (Scene #2) **(Graded)**  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 2 Prompt Books Due **(Graded)**  
**Group 3 & 4 Prompt Books Due Next Class**

### **Thursday 4 /30 /20**

Group 4 - **FINAL PRESENTATION** PRESENT 5 SCENES: SCRIPTED SCENE (Scene #2) **(Graded)**  
And group feedback “what worked, what you would have liked to have seen more of?”  
Group 3 Prompt Books Due **(Graded)**  
Group 4 Prompt Books Due **NOW**

## **FINAL**

Wednesday, May 13 8-10 a.m.

The Final is dictated by the creative process of the class so specifics will be discussed later in the semester.

## **EXTRA-CURRICULAR COMMITMENTS AND ISPS**

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

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

### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### **Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)