

USC School of Dramatic Arts

THTR-343 Musical Theatre Audition

Spring 2021

Mon/Wed—4:00-5:50 pm

Location: Online

Join Zoom Meeting

<https://usc.zoom.us/j/94222709799?pwd=YXhjaXlwNUUyUGVTL203U2I5R3RuQT09>

Instructor: Kenneth Noel Mitchell Office:

Join Zoom Office Meeting

<https://usc.zoom.us/j/8838395647>

Contact Info: knm@usc.edu, 727-403-8316 (c)

Technical Difficulties: If you are experiencing difficulties with Zoom or Blackboard please go to: <https://keep-teaching.usc.edu/get-help/>

Kenneth Noel Mitchell is currently Professor of Professional Practice in Music Theatre, the Co-Head of Undergraduate Acting and the Head of Music Theater at the University of Southern California. He has served on the faculty of Hofstra University, Lincoln Center Institute and The American Globe Theatre and as a guest artist/ faculty at The Asolo Conservatory, Eckerd Collage, Florida State University and the Native American Community Center. Before coming to USC he was the Head of Acting for New York University's (NYU) New Studio on Broadway where he served as Associate Chair for the Department of Drama. Prior to that he was the Coordinator of Acting for the University of Minnesota/Guthrie BFA Actor Training Program, where he helped build one of the most competitive acting curriculums in the country today. As a director Kenneth's work has been represented in New York on the stages of the Public Theatre, Soho Rep, The American Globe Theatre, Musical Theatre Works and The Sanford Meisner Theatre. Regionally he has directed productions for: The American Stage, Stage Works, Bristol Valley Theatre, White River Junction Theatre Festival, The Asolo Conservatory Theatre, The Eckerd Theatre Company, The Fredonia Opera House and The Guthrie Experience.

As an actor he has appeared on the stages of The New York Shakespeare Festival, The Atlantic Theatre, The Performing Garage, The American Globe Theatre, The Dramatist Guild, Bristol Valley Theatre, American Stage, Stageworks and WordBridge.

Kenneth was the Artistic Director for American Stage in Saint Petersburg Florida, Kaleidoscope Theater in Sarasota Florida and Theater Outrageous in New York.

As a theatre administrator, Kenneth has worked at the New Shakespeare Festival, Circle Rep, Drama Book Shop, Manhattan Theatre Club (casting), The American Globe Theatre (Literary and casting associate) and American Stage (education director).

Kenneth is a member of Actors Equity, was a Co-Executive Director of the National Alliance of Acting Teachers and the Actors Center.

Course Description and Overview:

This course is designed to give students confidence and integrity for auditions in musical theatre. Choosing appropriate material and preparation for the audition and performance. Through a step-by-step process driven approach of active investigation of a song the actor will gain skills to prepare and present a dynamic Musical Theatre audition. The actor will understand the appropriate audition etiquette expected of them to have successful career in the industry.

Learning Objectives:

- To give the actor skills to prepare for an audition in the musical theatre
- To provide the actor with the basic skills to submit a digital audition
- To give the actors the confidence to work with ease a specificity
- To apply previous training to the preparation of a musical theater audition
- To introduce the emerging professional to etiquette/skills needed to have a successful professional career
- To increase the actors awareness of musical theatre styles
- To develop the actors ability to choose the appropriate material to best showcase their unique talent

Outcomes:

- You will have a systematic approach to prepare for a musical theatre audition
- You will become proficient at marrying your present acting skills and new approaches to acting the song
- You will expand your audition repertoire to reflect current trends in the musical theatre
- You will have the tools to personalize the character's situation
- You will understand the skill set required of them to participate in the professional arena
- You will identify specific elements of style from different periods of Musical Theatre and apply them
- Through a process-oriented approach to the musical theatre audition you will gain the confidence to prepare, rehearse and execute an audition that can reveal their potential
- You will have the skills to submit a digital audition

Recommended Preparation: Bring in your book

Required Readings

- Libretto from musical you have chosen material from and historic background of period
- Course handouts
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ALL DOWNLOADED MATERIALS THAT YOU ARE WORKING ON (SCRIPTS, SCORES, SHEET MUSIC, ETC.) MUST BE BROUGHT TO CLASS AS HARD COPIES ONLY. NO ELECTRONIC DEVICES (PHONE, LAPTOP, TABLET, ETC.) WILL BE PERMITTED IN CLASS OR AT THE PIANO.

Supplementary Materials

New York Times Entertainment Section

ATTENDANCE:

Absences/Tardiness:

Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of **100%** of the BA 101 Ensemble **No absences or tardies are allowed. Cumulative active class participation points will be lost.** *Attendance is weighted at no more than 15% as per University Guidelines*

GRADING POLICY:

Grades are not dictated by

the success of acting presentations, the instructor's subjective opinion of talent. or artistic preference.

Grades are dictated by

- In-class active student analysis of text
- Constructive feedback of classmates' acting presentations
- Willingness to experiment and apply the constructive feedback of instructor and students on one's own scenes, presentations, and exercises
- Meeting all assignment deadlines: reading, writing, acting
- Memorization of lines
- Availability to rehearse with fellow classmates outside class rehearsal

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.***

Grading Point Breakdown:

Professional behavior

10 points

Professional behavior in the theatre is defined as a form of etiquette in the Classroom/Rehearsal Hall/Studio that is linked primarily to respectful and courteous conduct. Being conscious of how you treat company members and teachers, and ensuring a positive workplace attitude can help you to improve your productivity and effectiveness in the workplace.

Preparation

10 points

This includes but not limited to: arriving to class on time, prepared, focused, receiving feedback, collaboration and a generosity of spirit. Having the process taught to material. Choosing material in a timely fashion

Presentation

10 points

This will be evaluated by your ability to apply your audition skills, including research, introduction, etiquette, Vocal book preparation and follow-up.

Cumulative Active Class Participation

15 points

All assignments must be executed and/or completed when they are due, this includes all text memorized and props present necessary to perform your assignment.

Skill Acquisition & Overall Growth

15 points

Skill Acquisition - To succeed in this course you must make a personal connection to the material, taking the focus off yourself and putting it on the other and the ability to identify and pursue an objective actively and with variety.

Overall Growth – You will be expected to achieve a level of comprehension and implementation of the skills required in this course and exhibit growth with the talents and abilities that are uniquely yours.

Character/Song Analysis Papers

10 points

These papers are turned as a documentation of your process and your ability to reflect upon the work.

MID-TERM Legit and Contemporary Song

10 points

This will be evaluated by your basic application to the approach to song preparation acquired during the first half of the semester.

Rock Song digital submission

10 points

You will be graded on your ability to identify the style of rock song and your ability to apply the research to your audition.

FINAL (Sondheim/Novelty song)

10 points

Description of Grading Criteria and Assessment of Assignments

A - 95 to 100 points - Each time the student works in class they exceed expectations.

A- - 90 to 94 points - The work is usually exceptional.

B+ - 85 to 89 points - 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 in class and the techniques being employed in the process in this class with little support. Student shows promise of great achievement over time.

B - 80 to 84 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support.

C+ - 75 to 79 points- The student work has been above average on occasion but with less consistency average. The student requires regular and repeated support.

C – 70- 74 points- The student's work is average. 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- - 65 to 69 points - 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+ - 60 to 64 points - 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 the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D - 55 to 59 points - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. The most of the homework assigned has not been turned in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

F - below 55 - A majority of the work is unacceptable.

Grading Timeline -Feed-back will be given in class or the next class after reviewing the recording of the in class rehearsal.

Preparation for Class— Always being prompts and attending all classes, unless excused. You are required to come to acting class focused and in the attire requested for the individual class. When in the class room you are actively warming for this class.

Assessment by:

- You are ready physically, vocally and emotionally when class begins.
- You are able to collaborate with your scene partners both in and outside the classroom.
- You arrive to class with all the materials needed for the assignment that day.
- Your music is marked appropriately.
- You have read the script several times and applied the skills required for preparation for the lesson.
- Researching the show/role you are auditioning for

Participation-You proactively contribute to class by offering ideas and asking questions. You listen when others talk, both in groups and in class. You incorporate or build off of the ideas of others. Generosity of Spirit - Generosity of spirit means that an individual chooses to give of his own free will. It can transform situations, particularly those that seem immutable

Assessment by:

- Your comments in class are based on the focus of the assignment and demonstrate a comprehension of the lesson that reflects your growth as an active spectator.
- Your ability to receive adjustments in a professional manner.
- You are committed to solving problems as they arise in the process.

Presentation- In class will be based on your ability to show consistent growth in a process driven method.

Assessment by:

- Your execution of all assignment and the application skills
- Adjusting to space
- Synthesizing the relationship between classroom exercises/process and audition protocol
- Choosing material that is best suited to you and the show you role you are auditioning for
- Choosing material that shows range and versatility
- The ability to let the home work go and play in the moment

Integration of skills – In order to excel in the training, you will be asked to begin to incorporate and apply the skills and techniques you are learning in your other classes to building your process in acting.

“Create your own method. Don’t depend slavishly on mine (or someone else’s). Make up something that will work for you! But keep breaking tradition, I beg you.”

- Constantine Stanislavski

- The preparation of material using the skills taught in presiding classes
1. **Personalization to Characterization** What aspect of your emotional life and history enables the actor to understand and access the musical and emotional needs of a song. Then what is the journey from this level of understanding to the emotional life, history and needs of the character.
 2. **Given Circumstances** - How does movement determine specificity in character? How does age, social standing, and character history affect the moment the character finds himself/herself in at this specific moment in the play? Through our exploration and use of many exercises we will bring the character.
 3. **Moment before** -What are the given circumstances that springboard the actor into the specific musical moment of the song? What situations, events, over the course of the play make this musical moment inevitable and necessary.
 4. **Environment** - Investing in the “where.” How does it anchor and strengthen the musical moment?
 5. **Super Objective** - What is the character’s overall objective in the entire piece? How does it play out in the specific musical moment you find yourself in?
 6. **Objectives/Obstacles/Beats/Tactics** - The ability to recognize the overall purpose and intention of the musical moment, what dramatic actions must be played in order to achieve what is needed or desired and who you want it from.

*****If you are unclear with any of these terms, techniques or philosophies, please let the instructor know.

- These will be accessed by reviewing your rehearsal log

Analysis and Research (new skill acquisition) - To succeed in this course you must make a personal connection to the material by applying new skills acquired in this class.

Audition Etiquette

Assessment by:

- Book preparation
- Your music is marked appropriately
- Giving direction to the accompanist
- Choosing and marking 16 and 32 bar cuts
- Entering the room
- Introduction
- Working with accompanist
- Exiting the room
- Follow-up

Overall Growth – You will be expected to achieve a level of comprehension and implementation of the skills required in this course and exhibit growth with the talents and abilities that are uniquely yours.

Professional Etiquette-

- Being early is on time on time is late
- Always enter the class wearing the clothes the instructor has requested
- Do not ask to dress once class has begun
- Get water and use the restroom before class has started not when class is ready to begin
- Do not chew gum
- Memorize your lines accurately and on schedule as directed
- The student is responsible for all material presented, including material presented and making up assignment when a student is absent
- All cell phones must on vibrate mode at the beginning of

the class and remain off, out of sight and inaccessible for the duration.

- Only the recording of music is acceptable in class is of music or by the instructor. Otherwise, THERE IS NO RECORDING OF CLASSES OR EVENTS AND NO POSTING OF CLASSES OR EVENTS, EITHER WHOLE OR IN PART ON ANY SOCIAL NETWORKING SITES.
- The classroom is a place to warm up in not socialize
- When in the acting studio warm up and prepare for the acting class and not doing homework from other classes
- Avoid personal activities that interfere concentration and energy
- Do not direct or coach other actors if you have suggestions go through the instructor when rehearsing or in class
- Do not beat yourself up if the work did not go as expected
- Do not make excuses for the work
- Apply observations of others to your own work
- Stay present physically and emotionally when others are working
- Do not engage the chat function once class as started
- Do not engage in side conversation when the instructor is working is with another actor

TOUCHING (when in person): It is understood that the teaching of theater often requires “hands-on” teaching by the instructor and student partners. The respectful use of touch is often necessary to determine proper breathing, postural alignment, and to make students aware of body habits that may be inhibiting efficient and effective physical and vocal production. It is instrumental at times in order to make a well-informed diagnosis and to act upon that determination accordingly. If, after reading and understanding the intention behind “hands-on” teaching, a student has concerns about it, he/she should speak with the instructor outside of class as soon as the concern arises so that the instructor may consider an alternative approach and solution.

- If you become uncomfortable with exercises, the material or the rehearsal process, please notify the instructor immediately.

RIGOR

If your work when called upon is not at a level deemed acceptable by the professor, you can and will be asked to sit down. This is not to embarrass or humiliate you. The professor is there to support your developing technique and assist in deepening connection to the material which cannot be done if your work has not been explored before coming into the classroom.

Expectations in Engagement and Preparation of the Work

1) No assignments should be rehearsed Capella after we have done our text work. You must become accustomed to engaging the moment in partnership with the accompaniment where many musical clues are held.

2) Be prepared to briefly discuss what acting techniques were used during your outside rehearsal time and how this musical selection reveals your strengths as an actor and musician.

Other things to know:

If you come to class you must be capable of doing the work. If you are ill and come to class, you must be able to engage the work if called upon. This is an opportunity to engage the work in a different way and many lessons can be learned in these circumstances.

Policies

Netiquette

- Please enter Acting class dressed in loose fitting black clothing. No jewelry, no hats, as neutral as possible.
- Please contact me if you have technical issues during the class. 727 403 8316
- Please mute your microphone when you are not speaking.
- When possible please enable your webcam, so they are visible in the course.
- There is no eating in class.
- Please discuss with me the technology/computers during the sessions

- If possible, please find a space in your home that is private due to the personal nature of our work .
- Please use the raise your hand option when you wish to speak.

RESPECT

<ul style="list-style-type: none"> ▪ Always use a respectful tone. ▪ Avoid inflammatory language. ▪ Avoid put-downs (even humorous ones). ▪ No name-calling or other character attacks. ▪ No interrupting or yelling. ▪ Do not interrupt when someone else is speaking. ▪ Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others. Others (e.g., facing and looking at the speaker, staying quiet, nodding) can show you are listening respectfully ▪ Refrain from responding to others' statements by applause, groans, or other noise. ▪ Signal agreement with another student's statement by silent applause. ▪ Make eye contact with other students and refer to classmates by name.
<ul style="list-style-type: none"> ▪ Make no assumptions about others ▪ Trust that people are always doing the best they can.
<ul style="list-style-type: none"> ▪ Be courteous. Don't interrupt or engage in private conversations while others are speaking. ▪ <p>Don't be incredulous.</p> <ul style="list-style-type: none"> ▪ Don't roll your eyes, make faces, laugh at a participant, etc., especially to others on the side. ▪ <p>Don't start side conversations parallel to the main discussion.</p>
<ul style="list-style-type: none"> ▪ Only make statements about an issue, person, or group if you are prepared to make the statement directly and respectfully to a person to whom the issue is important. ▪ Don't present objections as flat dismissals (leave open the possibility that there's a response). ▪ <p>Only say what you truly believe.</p>

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Constructiveness

- Criticize ideas, not individuals or groups.

<ul style="list-style-type: none"> ▪ Focus on ideas, not personalities. ▪ Respect others' rights to hold opinions and beliefs that differ from your own. ▪ If we wish to challenge something that has been said, we will challenge the idea or the practice referred to, not the individual sharing this idea or practice.
<ul style="list-style-type: none"> ▪ Commit to learning, not debating. ▪ Build on one another's comments; work toward shared understanding. ▪ Objections are fine, but it's also always OK to be constructive, building on a speaker's statement or strengthening their position. Even objections can often be cast in a constructive way. ▪ Think before you speak.
<ul style="list-style-type: none"> ▪ Link claims and assertions to appropriate evidence whenever possible. ▪ Either support statements with evidence, or speak from personal experience. ▪ Do not offer opinions without supporting evidence. ▪ Refer to the text to support your ideas. ▪ Support your statements. Use evidence and provide a rationale for your points.
<ul style="list-style-type: none"> ▪ Ask questions when you do not understand; do not assume you know what others are thinking. ▪ Ask for clarification if you are confused. ▪ Ask clarifying questions if you do not understand a point raised. ▪ Ask a question to explore areas of uncertainty or discomfort.
<ul style="list-style-type: none"> ▪ Try to see the issue from the other person's perspective before stating your opinion. ▪ Consider the difference between responding to express yourself and responding to get an idea across to people who have different preconceptions than yours. ▪ Always have your book/readings in front of you. ▪ Build on your classmates' comments. Acknowledge them, even if you disagree with them.
<ul style="list-style-type: none"> ▪ Speak from your own experience, without generalizing. ▪ Use "I" statements to state your views. For example, "I notice that when I'm with my friends we pay attention differently" is more constructive than "When you're with friends you pay attention differently." ▪ Listen and also share. Share briefly from your own experiences when appropriate, rather than simply your positions.

Constructiveness

- Be careful not to generalize about people.
- Avoid blame and speculation.
- Respond to what is said in class, without attributing motivation to the speaker (this can be very challenging).

Inclusivity

- Let other people speak. Once you are done speaking, let at least two other people talk before you speak again.
 - Don't dominate the discussion.
 - Try not to let your question (or your answer) run on.
 - Do not monopolize discussion.
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- Know that it is okay to be emotional about issues and to name those emotions.
 - It's OK to ask a question that you think may be unsophisticated or uninformed.
 - Don't worry about impressing people.
 - Try not to silence yourself out of concern for what others will think about what you say.
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- Don't use unnecessarily offensive examples.
 - If you are offended by anything said during discussion, acknowledge it immediately.
 - If you are offended by something or think someone else might be, speak up and don't leave it for someone else to have to respond to it.
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- Consider anything that is said in class strictly confidential. We want to create an atmosphere for open, honest exchange.
 - Maintain confidentiality (what is said in the classroom stays in the classroom.) ▪ Keep confidential any personal information that comes up in class.
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- Do not remain silent. Make sure to contribute to the discussion.
 - Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.
 - Everyone in the group should participate in the conversation.
 - Allow everyone the chance to talk. If you have much to say, try to hold back a bit; if you are hesitant to speak, look for opportunities to contribute to the discussion.
 - If you think something is missing from the conversation, don't wait for someone else to say it; say it yourself.

- Acknowledge points made by previous questioners.
- Support good ideas that other people have, even if they are different from your own.
- Take responsibility for the quality of the discussion.

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Inclusivity

- We will not demean, devalue, or “put down” people for their experiences, lack of experiences, or difference in interpretation of those experiences.
- Recognize and/or remember that we have different backgrounds.
- Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, we could say, “That’s an image of an ideal family,” or we could say, “That may be an image of an ideal family for many middle-class white heterosexuals.”
- Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent.
- Be aware of different communication styles--the ways we communicate differently based on our backgrounds and current contexts--and look for ways to expand your communication tool kits.
- Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.

Procedure

- Wait to be recognized by the instructor or discussion leader before speaking.
- Stand and face the majority of the class before speaking.
- State your name before making your statement, so other students can reference your statement properly.
- If responding or reacting to a statement by another student, indicate by name the student whom you are referencing.
- Make a single point each time you speak, rather than making a series of statements at once.
- Start your statement with a short one-sentence summary of the point you are making.

Anything personal revealed in the studio stays in the studio.

Work with Integrity

Unprofessional behavior is not okay and you do not have to tolerate it. Although you will most often be able to get out of an uncomfortable situation in an acting class by dropping the scene, it is unlikely that you will quit a paid acting job even if you are working in a miserable environment with people who are unprofessional. As with any job, this can happen, and you will eventually develop the skills to determine how to navigate the situation and get on with the work.

* All students are asked to do 1 one-hour tutorial during the semester

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

Course Schedule:

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/18	MLK		
1/20	Introduction Assign: Basic principles activity	Song as Monologue	9 questions written paper due 2/3
Week 2 1/25	Musical moment #1 Monologue/Basic Principals of Acting	Work with partner applying	
1/27	Musical moment #1 Monologue/Basic Principals of Acting	Work with partner at least 5 times for 30 minutes Apply basic principles of acting	Due 2/3
Week 3 2/1	Musical moment #1 Monologue/Basic Principals of Acting	Record Song	Due 2/8 Due 2/8
2/3	Musical moment #1 Monologue/Basic Principals of Acting	Assign Golden age song as monologue memorized w/basic principles due. Assign subtext exercise and reading ON SINGING ON	

	Add music	STAGE chapter 11 and 12 apply Golden age reading	
Week 4 2/8	Musical moment #1 Monologue/Basic Principals of Acting Add music	Discuss subtext and gesture Assign writing assignment Reading due	
2/10	Musical moment #1 Monologue/Basic Principals of Acting Add music		
Week 5 2/15 Presidents Day	Off		Due Mid-term 3/4 Hand in rehearsal process log
2/17	Musical moment 2 - Golden Age applying basic principles of acting Personalization and physicalizing	ON SINGING ON STAGE chapter 12 and apply Record music Assign RENT	Due 3/1
Week 6 2/22	Work musical moment 2 applying Chapter 11-13	ON SINGING ON STAGE chapter 13-15 and apply	
2/24	Work musical moment 2 applying Chapter 11-13	ON SINGING ON STAGE chapter 13-15 and apply Choose ROCK SONG	
Week 7 3/1	Work musical moment 2 applying Chapter 11-15 add music	Rehearse ROCK SONG	
3/3	Work musical moment 2 applying Chapter 11-15		Mid-term meetings
Week 8 3/8	Midterm Musical moment 1 and 2	Rehearse ROCK audition song Assign Legit Audition/Style paper Style Hand out Read	Due 3/18
3/10	ROCK THE AUDITION DVD	Rehearse ROCK audition song	Due 3/25

Week 9 3/15	DIGITAL AUDITION LECTURE	Assign digital RENT audition	Due 3/25
3/18	Work Rock Audition		
Week 10 3/22	Work Rock Audition 32 Bar Cut	Pick Sondheim	Due Due 3/30
3/24	Work Rock Audition		
Week 11 3/29	Discuss digital audition		Due 4/22
3/31	Watch Sondheim video Record Sondheim	Hand/send in period song selection knm@usc.edu	Due 4/22
Week 12 4/5	RENT CALLBACK	Rehearse & Research	Due 4/15
4/7	Wellness Day	Rehearse & Research	
Week 13 4/12	Work Sondheim	Assign final companion song	Due Final
4/14	Work Sondheim	Rehearse & Research	
Week 14 4/19	Work Sondheim	Work final and Sondheim songs-Coaching outside of class	
4/21	Work Sondheim Record novelty song		
4/26	Work Sondheim		
4/28	Work Sondheim		
FINAL 5/5 4:30-6:30	Final general Audition 2 32 bar cut of a novelty and Sondheim Friday 12/3 2:00 to 4:00	5/5 4:30-6:30	Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at classes.usc.edu .

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. 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.

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.

Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscsa.usc.edu>

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

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

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

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: <https://titleix.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

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://titleix.usc.edu/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

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

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

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