

**THTR 130 Intro to Theatrical Production**

**SYLLABUS**

**Fall 2021—Tuesdays—8:00AM-9:50AM**

**Lecture Location: GFS 116**

**Location: Lab time – and as scheduled for Shop and Crew assignments – *In Crew Track/Crew Track, your work on the stage crew is your lab. Keep your lab registration or you cannot be assigned a grade.***

**Section: 62640D**

**Instructors:**

**Elsbeth M. Collins: Professor of Theatre Practice, Head of Production**

**Office:** SDT M201 (In person or virtual)

**Office Hours:** Mon 4-5PM PST by appointment

**Contact:** [ecollins@usc.edu](mailto:ecollins@usc.edu)

**Ann Closs-Farley: Adjunct Faculty in Costume Design**

**Office:** PED 114E (Virtual)

**Office Hours:** by appointment

**Contact:** [clossfar@usc.edu](mailto:clossfar@usc.edu)

**Takeshi Kata, Assoc. Professor of Scenic Design**

**Office:** JEF 202 (Virtual)

**Office Hours:** by appointment

**Contact:** [kata@usc.edu](mailto:kata@usc.edu)

**Josh Epstein, Adjunct Faculty (Lighting Design)**

**Office:** In person or virtual (space TBD)

**Office Hours:** by appointment

**Contact:** [joshuae@usc.edu](mailto:joshuae@usc.edu)

**Philip G. Allen, Professor of Sound Design, Director of BFA Sound Design**

**Office:** BIT Virtual

**Office Hours:** by appointment

**Contact:** [philipga@usc.edu](mailto:philipga@usc.edu)

## Course Description and Overview

Introduction to the non-performance areas of theatrical production (administrative, design, and technical fields) through a mixture of hands-on/virtual participation in USC School of Dramatic Arts productions. Through lectures and related projects, the course will also provide an overview of the design process in the areas of Scenic, Lighting, Costume and Sound Design, as well as in the role of the Stage Manager, Production Manager and all technicians in a production.

### Learning Objectives:

1. **Understanding:** Increase student's knowledge of terminology, hierarchy and functions of basic stage crew operations by reading, watching videos, discussing, being quizzed, and participating in class projects. Expand the student's knowledge about the design process, as exemplified by lectures, readings and group collaborations in class.
2. **Analysis:** Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. **Application of skills:** Work collaboratively as part of the crew on an SDA production from the beginning of tech rehearsals through the strike of the production. Deepen the student's appreciation of the importance of each crew member's role to the whole of the ensemble.

**Prerequisite(s):** None

**Co-Requisite (s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** Acquire the reading materials and familiarize yourself with them. Bring a love of the theatrical experience.

### Required Readings and Supplementary Materials:

- (Downs, Wright and Ramsey) Fourth Edition – The Art of Theatre by William Missouri Downs, Lou Anne Wright, Erik Ramsey
- Excerpts from books on Stage Management through ARES including: (Kelly) The Back Stage Guide to Stage Management, 2<sup>nd</sup> Edition, by Thomas A. Kelly; (Stern) Stage Management, 7<sup>th</sup> Edition by Lawrence Stern; Careers in Technical Theatre (Lawler)
- (Gillette) Theatrical Design and Production , 7th Edition - Chapters available through ARES.

## **Class Meetings/Communication Etiquette/Technology**

### **Class Meetings — Tuesdays, 8:00AM-9:50AM PST:**

Class will meet in person every Tuesday morning at 8:00 am, PST in GFS 116.

Students must attend every weekly lecture. You are expected to review the module content in BB for that week, **prior to attending the class**. The module for the following week will be made available immediately following each class.

- Attendance will be taken in Qwickly in BB at the start of each class.
- Required reading and viewing of videos for the module are due **on** the listed date, **including for the first class**. Always bring your books to class for reference during discussions.
- As a record of active participation and attendance, instructors may require the completion of small, in-class work projects, done individually or in teams. For group projects, all members will receive the same grade for the work. In-class work may be assigned at any point during the class; students who miss the assignment due to arriving late or leaving early **will not** have an opportunity to make up the work.
- MISSING CLASS WILL NOT BE ACCEPTED AS AN EXCUSE FOR NOT FULFILLING AN ASSIGNMENT.
- THTR 130 students will serve on a stage crew for one of the SDA productions. These crews are responsible for running the shows. Possible jobs include and are not limited to deck crew, properties, costume crew, fly system operator, follow-spot operator, light board operator, sound board operator, and assistant stage manager. These assignments begin during “tech week,” usually a full week prior to the opening of the show, and through the strike of the show. You will report to the stage managers, who will make specific assignments, supervise you, and provide feedback to the faculty of the course. In order to select which production you will work on, please fill out this survey:  
<https://uscgsda.formstack.com/forms/sdathtr130>
- Students will receive tool training which will be offered in the first two weeks of school. Please sign up for the training in the TTL building here:  
<https://uscgsda.fullslate.com/services/8481>

**Should the need arise for classes to be conducted on Zoom due to changes in the LA County Department of Health or USC Health protocols, you will receive an announcement in Blackboard with a zoom link for attendance.**

### **Communication (During in person Class)**

- Masks will be worn at all times during class, both lectures and practicum assignments.
- There will be no eating or drinking in class.
- Please present yourself professionally at all times.
- Computers may be used to take notes during class.

**Communication (During Zoom Class if necessary):**

- Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know in the chat.
- If you have technical issues either with Blackboard or Zoom, here is the place to go for help: USC offers 24/7 assistance.
  - <https://keepteaching.usc.edu/students/student-toolkit/>
- Please keep your camera on when in class.
- Please mute your microphone while in the synchronous class when not speaking.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone and identify a moderator to manage respectful communication.

**Communication (Out of Class):**

- Please always include THTR 130 in the subject line of any email correspondence.
- You may expect a response within 48 hours of receiving your communication. Please plan accordingly.

**Description and Assessment of Assignments****Grading Criteria:****Academic requirements – 50%**

Assignment	Points	% of Grade
Quizzes, Attendance, and Participation in In-Class Work Projects	20	20
Mid-term Paper – Tuesday, October 12, 2021 by 5:00PM	20	20
<b>Final Exam - Tuesday, December 14, 2021 at 4:30PM</b>	10	10
<b>TOTAL</b>	<b>50</b>	<b>50</b>

**Practicum requirements – 50%****Lab Training: Week 1 or 2 – Mandatory for all students**

- You will attend tool training at the TTL building 1030 Bloom Walk. Please attend the THTR 130 Lab section based on your sign up time and report to Duncan Mahoney at **TTL** at that time. This training is critical to your safe use of tools during strikes which are mandatory.
- Practicum schedule - Time Commitments begin 8 days before your opening.
  - Wed. Meet and Greet 6-10PM
  - Thurs. and Fri. Tech Rehearsals 6-10PM
  - Sat. and Sun. Tech Rehearsals 10AM-6PM, or 10AM-10PM(Musical)
  - Mon., Tues., Wed. Dress Rehearsals 6-11PM
  - Thurs., Fri. Performances 6PM Call for 7:30PM Curtain
  - Sat. Performances 1PM Call for 2:30 curtain/6:30PM Call for 8PM Curt.
  - Sun. Performance 1PM Call for 2:30 curtain
  - Mandatory Strike 5PM-7 or 8:00PM

**Fill out your Dossier here by 9/1/21: <https://uscda.formstack.com/forms/sdathtr130>**

**Sign up for Tool Training here by 8/24/21: <https://uscda.fullslate.com/services/8481>**

Assignment	Points	% of Grade
Crew member filled out the survey (link above) to get an assignment by 9/1/21?	2	2
Crew member showed up on time for all calls?	8	8

Took initiative in tasks?	10	10
Positive attitude toward SM/Designer/Director/Cast/Staff	10	10
Devoted 100% Attention (i.e. phone off, not on computer during rehearsals, perfs)	10	10
Only one of these categories only will be counted depending on crew member's assignment:		
1. <b>If Light/Sound Board Op: did appropriate pre-show checks per instructions</b>	10	<b>10</b>
2. <b>If Deck Crew: shared responsibilities in sweeping, mopping and setting props</b>	10	<b>10</b>
3. <b>If Costume Crew: shared laundry and presetting duties</b>	10	<b>10</b>
<b>TOTAL</b>	<b>50</b>	<b>50</b>

### Quizzes and Exams Grading:

Grades for quizzes and exams are based on the percentage of questions answered correctly. The final letter grade is awarded based on the following percentages (A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

### Quizzes:

Quizzes will be given in approximately five classes to assess understanding of the material covered in the reading. **Makeup Quizzes will not be allowed.**

### Midterm Paper – Due Tuesday, 10/12/21 by 5:00PM: Please note Added Option A or B

The purpose of this assignment is to demonstrate critical analysis of the design disciplines that the lectures have covered in this class. Students will read the text of a play, watch a performance (this semester this will be a video of a live performance) and then write a **4-page paper analyzing at least three different design elements relating them to the text of the play**, describing them in detail. Through this analysis, students will determine if the designers have been successful in enhancing the story of the play cohesively. Discuss the perceived intention of the design and how well the ideas were executed. A strong thesis statement is important, as are the three (or more) citations of text and as many specific details pertaining to three areas of design as possible. Please use [MLA Formatting](#) for the paper. **The paper must be submitted via BB no later than Tuesday, October 12, 2021 by 5:00PM.**

#### **OPTION A:**

##### *Steps*

1. Prepare for writing the final design analysis paper by reading the text of William Shakespeare's *A Midsummer Night's Dream*. [A Midsummer Night's Dream \(Script\)](#)
2. Log into Alexander Street here: [Alexander Street](#). Type into the Institution's name area University of Southern California. You will need to log in via your usc address.
3. Search for *A Midsummer Night's Dream*.
4. Watch Julie Taymor's production of *A Midsummer Night's Dream*. This video's duration is 2 hours and 25 minutes long, so allow time for viewing. While viewing, take note of any scenes which are interesting from a design standpoint.

- You will use these notes later to write your paper. Pay close attention to common visual vocabulary elements in the scenic design, for example. How are the court and the forest differentiated in style? Color? Form? Evaluate how the design choices work across all design areas to aid and enhance the narrative. Take specific notes about these design decisions as they relate to **three areas of design of your choosing** (scenic, lighting and sound, and costumes). While watching, also choose three specific quotes from the play's text that you think these design choices were informed by.
5. The intended audience for your paper should be one of your classmates in this class, i.e., someone familiar with the readings and lectures of this semester.
  6. Consider and craft your thesis statement. Do you think the designers told the story well and that the style and execution of their designs were in unity with the director's approach to the play? Were they uniformly successful? Was one area design more successful than another In this regard?
  7. Integrate the quotes you've selected from the play to connect the design observations you have noted in relation to these quotes.
  8. Make sure you finish with a strong closing paragraph that both refers back to the thesis paragraph and also expounds on it in an interesting way.
  9. Remember to proofread and check your essay against [MLA style](#).
  10. Save your document **as a PDF or Word Doc** and upload to Turnitin via Blackboard in the Final Design Analysis Paper Assignment by **Tuesday, April 20, 2021** at 5:00PM. Late work will be penalized by a 10% deduction in the assignment grade every 24 hours late unless due to an emergency situation excused by the instructor. Email the instructor as soon as possible to discuss alternate arrangements due to an emergency.
  11. The final papers will be divided and will be graded by all THTR 130 Faculty. If you have specific questions about your grade, please consult first with Els Collins.

### **OPTION B:**

#### *Steps*

1. Choose 1 of the first three Plays in the SDA Fall Semester to read: *The Wolves*, *The Normal Heart*, or *Body of Faith*.
2. Read the play you will attend as an audience member in preparation for your midterm paper. Do **not** choose a play that you are a crew participant for or are in the cast of. Do **not** choose an Independent Student Production or Opera Production.
3. Reserve a ticket to one of these plays and attend it. (This may be challenging)
4. While viewing, take note of any scenes which are interesting from a design standpoint. You will use these notes later to write your paper. Pay close attention to common visual vocabulary elements in the scenic design, for example. How are the court and the forest differentiated in style? Color? Form? Evaluate how the design choices work across all design areas to aid and enhance the narrative.

- Take specific notes about these design decisions as they relate to **three areas of design of your choosing** (scenic, lighting and sound, and costumes). While watching, also choose three specific quotes from the play's text that you think these design choices were informed by.
5. Write a paper analyzing two to three of the design elements in the production. Using the information gathered from the lectures on Scenic or Costume Design or Lighting Design, describe how these three areas of design enhanced or detracted from the production. **Support these opinions with specific references to the text.** The paper should be 3-4 pages in length. Specific details are key. You should attend the production with a non-electronic means of recording your observations so that they will be fresh when writing the paper. Papers should be double-spaced, with any research footnoted. This midterm paper will be turned in via Blackboard TurnItIn by 10/15/19 at 5:00PM.
  6. The intended audience for your paper should be one of your classmates in this class, i.e., someone familiar with the readings and lectures of this semester.
  7. Consider and craft your thesis statement. Do you think the designers told the story well and that the style and execution of their designs were in unity with the director's approach to the play? Were they uniformly successful? Was one area design more successful than another In this regard?
  8. Integrate the quotes you've selected from the play to connect the design observations you have noted in relation to these quotes.
  9. Make sure you finish with a strong closing paragraph that both refers back to the thesis paragraph and also expounds on it in an interesting way.
  10. Remember to proofread and check your essay against [MLA style](#).
  11. Save your document **as a PDF or Word Doc** and upload to Blackboard in the Midterm Design Analysis Paper Assignment by **Tuesday, October 12, 2021** by 5:00PM. Late work will be penalized by a 10% deduction in the assignment grade every 24 hours late unless due to an emergency situation excused by the instructor. Email the instructor as soon as possible to discuss alternate arrangements due to an emergency.
  12. NB: The final papers will be divided and will be graded by all THTR 130 Faculty. If you have specific questions about your grade, please consult first with Els Collins.

**Final Exam – Tuesday, December 14, 2021 at 4:30PM:**

Approximately 100 questions about the reading and lecture content covered during the semester.

- **The Final Exam will be administered on the Mandatory Final Exam Meeting Time.** Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. ***Please schedule your winter recess travel according to this schedule, as accommodations can not be made for travel conflicts.***
- If you have questions you can contact the USC Testing office at 213-740-7166.
- Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

EDI @SDA: Professional Development/Mandatory EDI Training  
 Wednesday, September 15, 2021

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

### Course Schedule: A Weekly Breakdown (next pages)

	Topics/Daily Activities	Preparation Prior to Class Readings and Videos	Deliverable/ Due Dates/Practicum Dates
Week 1 8/24/21	INTRO TO COURSE/REVIEW SYLLABUS (COLLINS, MAHONEY, KATA?)	(Downs,Wright,Ramsey) The Art of Theatre Chapter 5, pp. 88-102 <b>Watch Videos in Welcome Module and BB Week 1</b>	<b>Assignment:</b> Read the first two modules in BB: Welcome and Week 1. <b>Be prepared to talk about the three videos in Breakout Groups in Class.</b>
Week 2 8/31/21	STAGE MANAGEMENT I (COLLINS)	In ARES Course Reserves: Careers in Technical Theatre by Mike Lawler, Part I, Chapter 2 Stage Management The Back Stage Guide to Stage Management, 2 <sup>nd</sup> Edition, by Thomas A. Kelly Chapter 1, pp. 19-26 What Does a Stage Manager Do? Chapter 2, pp. 40-47 Preproduction Chapter 7, pp. 140-157 Load in and Technical Rehearsals Stage Management, 7 <sup>th</sup> Edition, by Lawrence Stern Chapter 9, pp. 144-149 <b>Watch Videos in BB Week 2</b>	Use the <b>Study Guide</b> in <b>Week 2</b> to help focus questions on the reading. We will have a brief quiz on the reading and videos in class.
Week 3 9/7/21	COSTUME DESIGN I (CLOSS-FARLEY)	(Downs,Wright,Ramsey) The Art of Theatre, Chapter 1, pp. 1-21, Chapter 9: pp. 188-191	Use the <b>Study Guide</b> in <b>BB</b> for <b>Week 3</b> to prepare for quiz in class on the reading and the videos. <b>Watch Videos in BB Week 3</b>
Week 4 9/14/21	SCENIC DESIGN I (KATA) Theater Spaces and Scenic Terminology	Theatrical Design and Production, by J. Michael Gillette Theatrical Design and Production, by J. Michael Gillette Ch. 9, pp. 163-180 Scenic Design <b>Watch Videos in BB Week 4</b> <b>Review Keynote in BB Week 4</b>	Fall Stage Managers will come to class for the last fifteen minutes of class



<p><b>Week 5</b> <b>9/21/21</b></p>	<p><b>SOUND DESIGN I</b> <b>(ALLEN)</b></p>	<p>(Gillette) Theatrical Design and Production Ch.21, pp. 523-549 Sound Design and Technology (ARES)</p>	<p><b>Begin preparing for your Midterm Paper due 10/12/21 by choosing the Play you will read and view: The Wolves (9/30), The Normal Heart (10/) or Body of Faith (10/7). Buy tickets to a performance for the show you choose.</b></p> <p><b>PRACTICUM: The Wolves (MCC) Meet &amp; Greet - Wed. 9/22 6PM Tech - Thurs 9/23, 9/24 6-10PM Sat. 9/25 and Sun. 9/26 10AM-6PM</b></p>
<p><b>Week 6</b> <b>9/28/21</b></p>	<p><b>LIGHTING DESIGN I</b> <b>(EPSTEIN)</b></p>	<p>In Ares Course Reserve: (Gillette) Theatrical Design and Production Ch. 14, pp. 345-382 Lighting Design. <b>Watch video in BB Week 6</b></p>	<p>There will be two very short quizzes in class that will cover information from the readings as well as the in class lecture.</p> <p><b>PRACTICUM: The Wolves MCC Dress Reh: M-W 6-11PM Performs: Thurs. 9/30 and Fri. 10/1 7:30PM (6PM Call) and Sat. 10/2 2:30 PM and 8:00PM (1:00 PM and 6:30PM Calls) and Sun. 10/3 2:30PM (1:00PM Call) Strike will happen after performance on Sunday.</b></p> <p><b>PRACTICUM: The Normal Heart (SCD) Meet &amp; Greet - Wed. 9/29 6PM Tech - Thurs., 9/30, Fri. 10/1 6-10PM, Sat. 10/2 and Sun. 10/3 10AM-6PM</b></p> <p><b>PRACTICUM: Body of Faith (BIT) Meet &amp; Greet Wed. 9/29 6PM Tech - Thurs., 9/30, Fri. 10/1 6-10PM, Sat. 10/2 and Sun. 10/3 10AM-6PM</b></p>

<p>Week 7 10/5/21</p>	<p><b>NO MIDTERM EXAM - PRODUCTION MANAGEMENT/ORGANIZATION LECTURE (COLLINS)</b></p>	<p>We will discuss the Mid Term Paper assignment in class.</p> <p>By now you should have seen <i>The Wolves</i>, and if not, you should choose Normal Heart or Body of Faith. Reminder: you may not write your midterm paper on the play you crewed.</p>	<p><b>PRACTICUM: The Normal Heart (SCD) Dress Reh. M-W 6-11PM Perf. Thurs. 10/7, and Fri. 10/8 7:30PM (6PM Call) and Sat. 10/9 2:30PM &amp; 8:00PM (1:00pm and 6PM Call) Sun., 10/10, 2:30PM (1:00PM Call) Strike will happen after performance on Sunday.</b></p> <p><b>PRACTICUM: Body of Faith (BIT) Dress Reh. M-W 6-11PM Perf. Thurs. 10/7, and Fri. 10/8 7:30PM (6PM Call) and Sat. 10/9 2:30PM &amp; 8:00PM (1:00pm and 6PM Call) Sun., 10/10, 2:30PM (1:00PM Call) Mandatory strike will happen after performance on Sunday.</b></p>
<p>Week 8 10/12/21</p>	<p><b>COSTUME DESIGN II (CLOSS-FARLEY)</b></p>	<p>No Reading/Quiz this week. There will be an in-class project.</p>	<p><b>No TECH OR PERFORMANCE THIS WEEKEND DUE TO FALL RECESS</b></p> <p><b>MIDTERM DESIGN ANALYSIS PAPER DUE BY 5:00PM -SUBMIT IN BB</b></p>
<p>Week 9 10/19/21</p>	<p><b>SCENIC DESIGN II (KATA)</b></p>	<p>Watch Videos in BB Week 9 Review Keynote in BB Week 9</p>	<p><b>PRACTICUM: Spring Awakening (MCC) Meet and Greet Wed., 10/20 6PM; Tech Thurs. 10/21 and Fri., 10/22 6-10PM, Sat. 10/23 and Sun. 10/24 10AM-6PM</b></p>
<p>Week 10 10/26/21</p>	<p><b>SOUND LECTURE II (ALLEN)</b></p>		<p><b>PRACTICUM: Spring Awakening(MCC) Dress Reh. M-W 6-11PM, Perf. Thurs. 10/28 and Fri. 10/29 7:30PM (6:00 PM Call) and Sat. 10/30 2:30PM &amp; 8:00PM (1:00 PM and 6:30PM Call) and Sun. 10/31 2:30 PM (1:00PM Call). Mandatory strike will happen after the performance on Sunday.</b></p> <p><b>PRACTICUM: Miss Julie: Freedom Summer (BIT) Meet and Greet Wed., 10/27 6PM, Tech: Thurs., 10/28 &amp; 10/29 6-10PM, Sat. 10/30 and Sun. 10/31 10AM-6PM</b></p>
<p>Week 11 11/2/21</p>	<p><b>LIGHTING DESIGN II (EPSTEIN)</b></p>	<p>Read articles linked to in BB about Abe Feder, Jean Rosenthal and Tharon Musser.</p>	<p>There will be an in-class group project that we will complete and present during our session</p>

		Also watch behind the scene videos in BB.	<b>PRACTICUM: Miss Julie: Freedom Summer (BIT)</b> Dress Reh. M-W 11/1-11/3 6-11PM Performs Thurs. 11/4 & Fri. 11/5 7:30PM (6:00 PM Call) Sat. 11/6 2:30PM & 8:00PM (1:00PM & 6:00 PM Call) and Sunday, 11/7 2:30PM (1:00PM Call) Mandatory strike will happen after the performance on Sunday. <b>PRACTICUM: Stupid F##king Bird (SDC)</b> Meet and Greet Wed. 11/3 6PM, Tech Thurs. 11/4 and Fri. 11/5 6-10PM, Sat. 11/6 and Sun. 11/7 10AM-6PM
Week 12 11/9/21	PROPS LECTURE (COLLINS)	(Downs,Wright,Ramsey) The Art of Theatre pp. 190, p. 95, 99 (Props), and in ARES Course Reserves: Careers in Technical Theatre (Lawler, Mike), Part 2, Chapter 6, Part I, Chapter 1 <u>Watch the two videos about props in Week 12 in BB</u>	<b>PRACTICUM: Stupid F##King Bird (SDC)</b> Dress Reh. M-W 11/8-11/10 6-11PM Performs Thurs. 11/11 & Fri. 11/12 7:30PM (6:00 PM Call), Sat. 11/13 2:30PM & 8:00PM (1:00PM & 6:00 PM Call) and Sun. 11/14 2:30PM  <b>PRACTICUM: Everybody (MCC)</b> Meet and Greet Wed., 11/10 6PM; Tech Thurs. 11/11 and Fri., 11/12 6-10PM, Sat. 11/13 and Sun. 11/14 10AM-6PM
Week 13 11/16/21	PROJECTIONS LECTURE (EPSTEIN, KATA)	Watch the Es Devlin episode of Abstract prior to class.in BB Wj 14. No reading.	<b>PRACTICUM: Everybody (MCC)</b> Dress reh. M-W 11/15-11/17 6-11PM Performs Thurs. 11/18 & Fri. 11/19 7:30PM (6:00 PM Call), Sat. 11/20 2:30PM & 8:00PM (1:00PM & 6:00 PM Call) and Sun. 11/21 2:30PM (1:00PM Call) Mandatory strike will happen after the performance on Sunday.
Week 14 11/23/21	THE DESIGN PROCESS: COLLABORATION LECTURE (COLLINS, CLOSS-FARLEY, ALLEN, EPSTEIN)		NO PRACTICUM THIS WEEK
Week 15 11/30/21	QUIZ TIME PREP FOR FINAL IN CLASS? SOMETHING ELSE?		<u>Assignment:</u> In Class we will fill out Instructor Evaluations online through BLACKBOARD.

<b>FINAL</b>	<b>Final Examination Date: FALL SEMESTER FINAL is Tuesday, December 14, 2021 at 4:30PM</b>	<b>FINAL EXAM WILL BE IN THE FORM OF 100 MULTIPLE CHOICE QUESTIONS COVERING LECTURES, READING</b>	Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.
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## 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)