USC School of Dramatic Arts

THTR 365 62963R Playwriting 1
Fall 2021 Tuesday & Thursday 2 – 3:50 pm
Location: GFS 212

Instructor: Paula Cizmar
Office: JEF 201, 950 W. Jefferson, Los Angeles 90089
Office Hours: Available: Wed Noon - 6;
Thurs 9 – 9:45 am; please note that office hours are by appointment only; please contact me via email or phone, at least 24 hours in advance, to set up a Zoom appointment.
Contact Info: cizmar@usc.edu; 323.376.1216 mobile
www.paulacizmar.com

ITHelp: USC Information Technology Services
http://itservices.usc.edu; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: shirke@usc.edu; 213.740.1288.

Alert 2021: This syllabus contains policies that take covid and the Delta variant into consideration. In brief: Masks are required in class. No food or drink in class. See below for more details.

Course Description and Overview
Catalogue description: 365 Playwriting I (4, FaSp) *Essential elements of playwriting through weekly assignments, students' initiative, occasional productions of scenes, and extensive classroom analysis.*

THTR 365 – Playwriting 1 is an undergraduate workshop for anyone, whatever their field, who is interested in dramatic writing. In this course, students experience the creative process firsthand at both the intuitive and technical level while being guided through the writing of work for live theatre.

> Mauve takes offense at my having said, "I am an artist"--which I do not take back, because the word of course included the meaning: always seeking without absolutely finding. It is just the converse of saying, "I know it, I have found it." As far as I know that word means: "I am seeking, I am striving, I am in it with all my heart. —Vincent Van Gogh

Learning Objectives
Playwriting 1 is designed to explore the art and craft of dramatic writing with a particular focus on *process* including: creative brainstorming, inspiration/research, developing characters, generating stories, intentional use of language, plus analysis and revision. Emphasis is placed on *empathy* and *metaphor* as each person strives to:
- create a portfolio of short plays;
- contribute to the collaborative project for the 2021 Climate Change Theatre Action;
- discover and evolve his/her own unique, artistic voice;
- develop a personalized creative process—including inspiration, exploring, drafting, revising;
- experiment with new modes of writing for theatre;

- experiment with new delivery systems for theatre in a time of ongoing health crises.

Prequisites:
None.

Course Notes
Each week discussion and writing exercises will accompany a workshop session in which student writers present ideas/images/scenes/pages for exploration and critique as part of the process of writing, rewriting, expanding, and polishing.

Communication
The class sessions will occur in the classroom, with backup provided by Zoom and Blackboard. Office hours will be conducted via Zoom. Communication is a fundamental part of both the artistic and learning process. It is always my intention to embrace these visionary goals:
   —GOING GREEN
   —CONNECTING
   —TRANSFORMING

What does this mean?
GOING GREEN means that we will save on time, energy, and paper. You will turn in your work electronically on Blackboard, and we will share your scenes, brainstorming materials, revision plans, etc. via computer. Handouts and course materials will be paperless, available online via Blackboard.

CONNECTING means that we will make contact in several ways—with each other, with the creative community, with the world at large. We'll connect with each other to form a support network so that everyone feels secure taking artistic risks; plus we'll connect via text message and online to keep up to the minute on what's going on in class. Be sure to check your USC email daily; stay on top of changes to times and scheduling, reminders about projects and resources, etc.   We'll also stay attuned to what's going on in American theatre, and we'll look at what's going on in the world—and explore how we can use art for growth and healing.

TRANSFORMING means that we will be looking at theatre writing as a way to effect transformation in our lives, and in the lives of others; we'll look at creating theatre from a place of empathy, from a place of heart-driven concern for humanity; we'll look at culture and trends and attempt to define and redefine playwriting for the 21st century.

Technical Proficiency and Hardware/Software Required
It is necessary for each student to become adept in the use of Blackboard and Zoom. See the links below for information on how to use this technology.

USC Technology Support Links
[Zoom information for students](#)
[Blackboard help for students](#)
[Software available to USC Campus](#)

USC technology rental program
If we need to deliver class online due to an emergency: We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. Check with the tech support services listed above.

Required Readings and Supplementary Materials
STICK FLY. Lydia Diamond.
TREEFALL. Henry Murray.
INDECENT. Paula Vogel.
Plus: Other current unpublished plays/scenes that will be supplied as PDFs by instructor. Please note that often the most current work, especially the work of women and BIPOC playwrights, goes unpublished. Therefore we will be reading work that is not available to the general public and that must be obtained directly from the playwright.
All published texts available via the USC Bookstore or online at Amazon. I will provide the unpublished plays in PDF form.

The School of Dramatic Arts' Dramatic Writing Program guidelines call for each playwriting student to read at least seven plays as part of the course and to be able to analyze the work critically. The plays listed under "Required Texts" plus the ones I'll recommend and/or provide can be used to fulfill this requirement. You are also encouraged to read additional contemporary plays from the Recommended Reading handout on Blackboard.   The more you read, the more you will become aware of the diverse styles, voices, and structural forms open to you as a writer.

Description of Grading Criteria and Assessment of Assignments
Grading criteria: The quality of work for the assigned components of the grade (inspiration board, reading and discussion segment, the ongoing writing segment, and the final project) is determined by the thoroughness of the effort, the continuing process, and the imagination displayed. (More information below under the description of the inspiration board, etc.) The evaluation criteria for determining the quality of work is described below in the detailed description of the projects.

Grading Scale for SDA: **A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

Excellent: A (4) = 100-94; A- (3.7) = 93-90
Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80
Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70
Poor: D+ = 69 – 66; D = 65-64; D = 63 - 60 (1.3) = 60s; F (0) = 59 and below
•"Excellent" indicates that the student couples clear understanding of the class material with original and creative insight; "Good" means that the student demonstrates a clear understanding of the material; "Average" indicates that the student demonstrates a general understanding of the material

but with some gaps; "Poor" indicates that there are identifiable gaps in the student's understanding of the class material; "Failure" is the result of the student not having completed his or her assignments coupled with poor understanding of the material.

•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 have been good and will be weighted toward the negative end of the scale for those with poor attendance and participation.

Grading Timeline
Please bear in mind that you earn your grade based on the timely completion of your work, plus the quality of your work. Late assignments are marked down due to missed deadline. Assignments are accepted only within one week of due date. After that, they are considered a missed assignment, which counts as zero.

Grading Components
Your grade will be based on multiple components: a source/inspiration board (this is a presentation), a character bank and writing exercises, ongoing writing of your portfolio of short plays and revision of at least one of the plays, contribution to the group collaborative Deep Map project, completion of the reading assignments and presentations re: the readings, participation in class exercises and discussion, contributions to feedback on other students' works-in-progress, creation of a personalized process blog, and completion of your Final Project.

Grading Breakdown
Components of the overall grade are weighted as follows:

Inspiration Board	10 percent
Character Bank/Monologues/In-class Exercises	20 percent
Critical Analysis/Assigned Reading/Assigned Viewing	10 percent
Intersectional Collab Climate Change Theatre Action project	15 percent
Personalized Process Blog	5 percent
Ongoing Research, Writing, Revision of short plays	20 percent
Final Project (portfolio & collaborative project) + Final Exam	20 percent
TOTAL	100 percent

The Inspiration Board is your starting point; it's a presentation of the things that move you; it can be a combination of poetry, photos, doodles, news reports, artwork, music, video—any kind of source material. It may be done as a simple projection of various items from your computer, or it may be done in a distinct format, such as Keynote, Prezi, Power Point; it may include items that inspire you in general, or items that relate particularly to what's on your mind right now (even if you don't know what to do with them), or items that are even more specific and directly relate to a play you want to write. The Inspiration Board is a tool with which you can tap into your imagination; you can use it as an active, multimedia form of brainstorming, as a way to start to explore ideas, as a way to begin to frame your thoughts, and as a way to promote discussion with other artists to enhance your vision. The "board" part of the Inspiration Board is virtual—we'll project your inspirations onto the shared screen.

The Character Bank is a vital creative tool that you can use as a resource now and in the future. Your own personal character bank for this class should include six or more characters; your character bank should include at least one character derived from **myth**, one character from **current events (research);** one character from **historical events (research)**, and one character

created totally from your **imagination** and who can humanize a theme; write monologues for each of these designated characters.

Critical Analysis is vital to every writer because it provides a process for assessing artistic work; in the analysis of already published plays, you gain experience in taking a deeper look at character, language, and structure—which can then be applied to evaluating your own work, to assist you in revision. Three short critical responses in which you address components of the assigned reading and/or assigned viewing are required for this course and will be posted in your "process/analysis blog." You may also create a discussion board topic and invite responses.

The Intersectional Collaborative 2021 Climate Change Theatre Action is a project that you will create as a group; this component will be decided on as an artistic team in a class meeting and will be centered on environmental justice and how it affects us at the intersection of gender, race, ethnicity, economic status. The project will be planned and developed during class in breakout sessions and will include some multimedia aspect (Zoom theatre? Social media theatre? Something else?). Elements to be assessed for the CCTA project are: amount of individual's participation – 25 percent; collaborative skills – 15 percent; originality – 10 percent; structure and theme – 25 percent; overall achievement – 25 percent. Note: The purpose of the collaborative project is to gain experience in connection, collaboration, and transformation.   Connection and collaboration are key components of theatre; the ability to connect with an audience and the ability to collaborate with other artists--both are vital to the playwright, especially in new play development. Transformation is a desired outcome of the empathic, heart-driven theatre artist; we want to create art that matters. The multimedia component of the Projects is a fun add-on— and a way to prepare for the next wave that is beginning to emerge in theatre production and even in theatre writing.

The Final Project of the course consists of a portfolio of short plays including at least one short play that has been put through the revision process. This portfolio will be composed of plays you write over the course of the semester. Some of them may be developed from in-class exercises, some of them will be experiments that you create on your own. The revised play portion of the portfolio will be graded on both artistic merit AND progress, i.e., growth from early exploratory work to final draft.   Elements to be assessed are: character development - 25 percent; language (distinct character voice; rhythm, pace, metaphor) – 25 percent; story/structure/theatricality – 25 percent; overall achievement (includes how well script works as a whole, plus professional appearance of script) – 25 percent**.** The remaining plays in the portfolio will be graded on originality, how well the play followed the exercise guidelines, timely completion**. See Blackboard for specific guidelines, number of pages, formatting.**

HINT: Keep a Creative Journal! This is an archive of your explorations for writing; it may include jottings off the top of your head, stuff from your Inspiration Board, research, ideas, resources for current and future writing, and exercises and raw material from class. NOTE: It's no longer necessary to keep an actual journal, on paper.   Due to the proliferation of smart phone and tablet apps for storing notes, etc., the Creative Journal may now be electronic.   But do keep one. It will make your writing so much easier!

Assignment Submission Policy
Assignments will be presented in class and/or submitted as PDFs, depending on the assignment. ***Note: The SDA GUIDELINES on GRADING state that no late assignments, projects, exams, papers, or***

exercises shall be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

Additional Policies

1. Attendance and participation are key. SDA Guidelines call for no unexcused absences.

2. Participation is essential and figures into your grade. Think of this course as a professional, artistic workshop; thus, as a member of such a workshop, your participation is necessary not only for the development of your own work, but for the development of your colleagues' work as well. Theatre is a highly collaborative, community-oriented medium. Please honor your obligation to your colleagues' work.

3. You are entering into a collaborative relationship with fellow students, and thus it is your responsibility to be available to your colleagues for feedback, analysis, and support.

4. All class members must be treated with respect.

5. You are required to attend the class and to be on time. Tardiness is defined as being 15 minutes late or more. Excessive tardiness will affect your ongoing writing and participation grade.

6. Absences must be for reasons of illness or emergency, and you must notify me in writing (preferably in advance). If you are ill or showing signs of covid infection: Please stay at home. **Communicate** with me about this. Please remember that absences must be accompanied by a written explanation; also, in your absence, please prepare the assigned work that is due and turn it in immediately upon return to the class. It may become possible to create an alternative assignment for you to make up missed work.

7. All assignments, written and/or otherwise, must be prepared on time and turned in (or presented) on the deadline date. Late assignments will be marked down due to the missed deadline. Assignments not turned in within a week of deadline count as missed assignments (zero credit).

8. IF YOU MISS CLASS: It is your responsibility to make up work you have missed and to obtain information about missed class discussions or missed assignments from Blackboard or from your classmates. I will not be repeating lectures or class discussion; office hours are not for the purposes of repeating lectures, but rather are for the purpose of helping you with areas in which you need guidance or where you are confused or where you are dealing with challenges. Class materials

can be found on the Blackboard site for this course. For your syllabus, handouts, etc., go to Blackboard.   For covid-related absences: SDA will work to make the class material available to you remotely.

9. Please check your e-mail regularly to see if there are any changes in class meeting, etc. On rare occasions, it becomes necessary to make changes to class meeting details. If I am unable to provide you with this information in the preceding class, I will send you the information via e-mail and/or text message.

10. For collaborations, you may work using a number of collaborative tools, such as Slack, Google documents, Google Drive.

11. If you desire an appointment, you are required to contact me via e-mail or text message at least 24 hours in advance, otherwise there is no guarantee I will receive your message in time to make arrangements to meet with you. Please note I have included multiple ways to contact me on page one of this syllabus.

Zoom Etiquette

If it becomes necessary to have a class session on Zoom, please remember that "Netiquette" or "internet etiquette," is important for collaborative work. Please respect the following guidelines:

- Whenever possible, please use your computer to log-in to the class rather than your phone. This will help us with the quality of visuals and audio, plus it will present fewer problems when sharing screens.
- If you have technical issues during class, please contact: USC Information Technology Services http://itservices.usc.edu; School of Dramatic Arts – Mr. Prakash Shirke. Contact Info: shirke@usc.edu; 213.740.1288.
- Your camera must be on at all times, unless you are requested to hide video.
- Please attempt to log-in from an environment that does not have distracting background noise, such as pets, family members, machinery, music. If you find yourself in a situation with distracting noise, please use ear buds or headphones.
- When not speaking (for example, during a reading of a scene, when you are not playing a role), please mute your microphone. During discussions feel free to leave your mic on.
- Remember that you are in class, therefore behavior appropriate to class should be followed. Please do not walk around, leave the room, read, play games, etc. during class.
- You may use your devices for research that enhances the discussion during class, but please stay attuned to what is going on while engaged in research.
- Try to take turns speaking. Remember that Zoom creates problems when voices overlap.
- The chat box will be available to you to use during class, however please don't abuse it. For example, remember that everyone can see what you type in the chat. Therefore your comments should not contain private messages to another class member—which can be read in the saved chat. Also, try to use chat to enhance the discussion, rather than interrupt it.
- Remember: The class session is being recorded. (This includes the chat.)
- Be respectful of others at all times.
- Remember: We're all in this together. Now more than ever.

Sharing of Course Materials Outside of the Learning Environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)
Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).

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

Weeks One - Three 8/24 to 9/9	Gathering & Preparing	Activities	Deadlines
	Discover: Who Are We? *Creating the artistic support community for THTR 365.* Consider: The Fall 2021 Theme: *Our World – Connections & Intersections.* 　　*Why empathy? Why metaphor?* Investigate: What Is Our Work for 365? *Introduction of Portfolio, Final Project Play, and the 2021 Climate Change Theatre Action Collaborative Project.* Explore: What Makes a Play a Play? Where Do Plays Come From? 　*Sources of Inspiration: Myth, Ephemera, True Life, Brainstorms.* 　*Complex Characters – Voice, Mission, Inner Life.* 　*Rituals.*	Introduction to the collaborative team. Weekly: In-class exercises to explore character, character voice, dialogue writing. Formation of Collaboration Teams.	Due 8/31 First installment of the process/analysis blog. Due 8/31 Begin your character bank. See guidelines on Blackboard. Write a monologue for at least two of the characters. Due 8/31 Read *Stick Fly*, *Treefall*, and *Indecent*. Prepare to discuss. Read playwriting handouts from Blackboard. Beginning 9/2: Present your

			Inspiration Board. Due 9/7 – 9/9: Continue presentations of Inspiration Boards. Due 9/9: Expand an in-class writing exercise into an exploratory scene.
Weeks Four - Six **9/14 to 9/30**	**Assembling/Grafting/Evolving/Expanding** Rituals of Antiquity – Honoring the Origins of Theatre in Present Day Plays. Variations on the Theme "Our World – Connection & Intersection" Applying Metaphor and Empathy. Exploring Scenes - Multiple Character Scenes, Dialogue-free Scenes, Scenes with Subtext. Roles in Collaboration - How to Contribute.	**Activities** Presentations and in-class exercises to explore character, character voice, dialogue writing.	**Deadlines** Due 9/14: Read scripts supplied by instructor. Due 9/14: Write installment #2 of your process/ analysis blog. Due 9/14 through 9/16: Consider your writing journal and your in-class exercises; use this material and expand something from this resource into a short play. In-class 9/14 through 9/16: Meet with your collaboration team and begin plans for your collaborative Climate Change Theatre Action project. Due 9/21: Write a short scene based on exercises

			and journal. Due 9/23: Project Check-In: Create a presentation with your team that shows the research, images, beginnings, plans, etc. of your collaborative piece. If possible: Present two- to three-minute drafts of plays and/or project components.
Weeks Seven - Nine **10/5/ to 10/21** **Note: No class 10/14. Fall recess.**	**Seeking and Exploring** Story Conference: *How to Focus Your Research, Resources, Characters, and Theatrical Elements on Your Own Project and in a Group.* Exploring Voice, World of the Piece, Collaborating. Language, The Playwright's Paint, and The Sensory World of the Play. Collaboration Troubleshooting: *Getting Past Problems.* Brainstorming New Delivery Systems for Live Theatre: *Is It Still Theatre?*	**Activities** Presentations, exercises, and workshopping scenes.	**Deadlines** Due 10/5: Write installment #3 of your process/ analysis blog. Due 10/5: Write another experimental scene (2 – 4 pages) for a short play. Note: This may be the first pages of the play you will develop more fully, or a total experiment, or a continuation of something, or the end of something. It's not necessary that you write in order, at this point. (Hint: Look at writing exercises you've done for possible raw material.) Prepare for all-workshop story conference.

			Continue work on your collaborative piece. Keep writing. Due 10/19: TURN – IN: Raw draft of pages from your portfolio of writing so far. Due 10/21 and beyond: Continue research and writing scenes. Keep writing. (Ongoing.) PROGRESS REPORT: Create a presentation that shows the status of your collaborative project.
Weeks Ten - Twelve **10/26 to 11/11**	**Getting Ready for the Stage** Believe What They Say? Or What They Do? *An Exploration of Dialogue, Subtext, Behavior, and Action*. But Is It Theatrical? *Exploration of Imaginative Ways To Make Things Happen*. Exploration of Rewrite Tools: *Right-brain/Left-brain, Traditional and Non-*.	**Activities** Workshopping and revising.	**Deadlines:** Due 10/26: Wrap up your process blog. Due 10/26 through 11/11: Continue working on your developed play and your collaborative piece. Create a plan for revision of the developed play. Revise as needed. (Note: In-class presentations of one-acts will be scheduled for the last weeks of class; be ready to sign up

			for a particular week.)
Weeks Thirteen - Fifteen **11/16 to 12/2**	**Workshopping** Last Look Q&As. Where To Go Next: *How To Submit a Script*	**Activities** In-class presentations and critiques of developed one-acts. Finish up in-class presentations and critiques of developed one-acts. Refine your group project	**Deadlines** Due: 11/16 – 12/2: Readings and workshopping of portfolio plays and CCTA project. (Schedule TBA.) Final check-in on collaborative pieces.
FINAL	.	.	**Deadline:** December 9, 2 – 4 pm. Turn in your Portfolio, which includes short plays. Turn in your Climate Change Theatre Action collaborative project.

REMINDER: Use Blackboard as a resource. Class materials, information, handouts, additional essays, source materials, etc., are posted on the class site on Blackboard.

> We all have two heads and two memories. A head of clay, which will turn to dust; and another, forever invulnerable to the gnawings of time and of passion. One memory that death kills, a compass that expires with the journey, and another memory, the collective memory, which will live as long as the human adventure in the world lives. –Eduardo Galeano, *Memory of Fire: Faces and Masks*

Final:
FINAL SUMMATIVE EXPERIENCE: Portfolio of Short Plays and Collaborative Climate Change Theatre Action Projects due. Tuesday December 9, 2021 by 4 pm Pacific Standard Time.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work.   There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above.   Your grade will reflect your work in this class, independent from work in any other class or activity.

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

Statement on Academic Conduct and Support Systems

Academic 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 Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (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.

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Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. If you are feeling ill or if you have been exposed to someone with the virus, please stay home to protect others. SDA will work to assist you and help you continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (https://osas.usc.edu/).

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SDA Student Support & Reporting Form:

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

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

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Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776
https://osas.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

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

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.