

THTR 196g: Shakespeare on Film

Units: 4

Spring 2022

Location: DRC 120

Instructor: Dr. Laurie Fisher

Office (in-person): JEF 118

VIRTUAL OFFICE LINK FOR OFFICE HOURS:

<https://usc.zoom.us/j/8278187355>

Office Hours: Tu/Th 10:00–11:30am, and by appointment

Contact Info: email: ldfisher@usc.edu; office phone: 213-740-1980

I will respond to your email queries within 24-48 hours.

IT Help: Customer Support Center

Contact Info : consult@usc.edu; 24-hr phone help: 213-740-5555

Course Description

This seminar explores the ways in which Shakespeare has been interpreted on screens, large and small. Students will study a range of eras and productions, from the beginnings of filmed Shakespeare—silent film—to classic British voices such as Olivier, Branagh, the BBC Shakespeares of the 1980s, and the RSC, to international interpretations and adaptations.

As we view productions across the globe-- from Japan, Russia, India, the U.K., and the U.S.— students will explore the ways in which artists use Shakespeare’s texts to make the universal thematic concerns particular to each filmed version. Further, we’ll learn about the “industry” of Shakespeare, mass Shakespeare, elitist Shakespeare, and brutal or post-apocalyptic interpretations. As we explore the playtexts, screenplays, and productions, we will uncover the ways in which Shakespeare exposes the problems with or subverts traditional notions of race, class, gender, familial relationships, and war within patriarchal societies.

This course will take students through Shakespeare on a variety of screens: from film to TV to online media. As the notions of “film,” “television,” and “video” have become somewhat collapsed, we will see how the presentation of “Shakespeares” has evolved. This course will also look at Shakespearean productions through the lens of genre. We’ll focus on tragedies and romance, and through these different genres, we’ll interrogate how Shakespeare and the filmmakers who interpret his work play with familial and structural social issues.

Learning Objectives

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.*

This course provides the students with a deep understanding of the ways in which to read and analyze playtexts, film, and digital media. Students will study genre theory, film theory, practical

film production terms and concepts, and other literary theory. From this vocabulary, students will be able to effectively assess and compile research on literature and film.

MAKING: *Expand the student's knowledge about the creative process, as exemplified by specific works studied and, in many cases, by the student's making creative work.*

This course offers students the opportunity to develop an understanding of the process of transforming text to film. Students will not only analyze plays and films; they'll participate in the creation of original works.

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.*

As we read the playtexts, students will uncover central arguments that call important cultural, political, and social concerns into question. Once the students have a deeper understanding of the playtexts, we will take the thematic concerns and investigate the ways in which filmmakers use Shakespeare to speak to specific societal conditions across the globe. Context is a significant component of the study of these texts, and the core investigations of each production will focus our discussions on issues of race, class, gender, politics, and war. Further, in the creative assignments, students have the opportunity to create their own cultural, political, or social statements.

CONTEXT: *Enrich the student's discernment of creative production by increasing the knowledge of its theoretical, historical, and aesthetic bases across history and cultures.*

This course situates each production within theoretical, historical, and aesthetic contexts. An important function of the study of these texts is to enhance understanding of the conditions in which they were created, and to what they were responding.

ENGAGEMENT: *Increase the student's understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment.*

This course aims to engage the students in the work and to spur their interest in supporting and participating in the arts to a greater degree. In particular, through reading, viewing, analysis, discussion, and especially creative interpretation, students will understand the importance of artistic engagement and the ways in which art speaks to different communities.

Prerequisite(s): N/A

Co-Requisite(s): N/A

Concurrent Enrollment: N/A

Recommended Preparation: Interest in Shakespeare, Film Theory, Studies in Race, Class, Gender, and World Cinema. Experience with and understanding of Shakespearean plays will provide a helpful base of knowledge for this class.

Course Notes

Please make sure that you know how to access and use the Blackboard for our course. This course is Web-enabled-and-enhanced, incorporating Blackboard (content) and Zoom (office hours) for communication, assigned readings, and submission of assignments. Copies of Lecture Notes and Slides—if any—will be posted on Blackboard as well. Further, all one-on-one conferences will take place in my virtual office via Zoom.

Technological Proficiency and Hardware/Software Required

Desktop or laptop with up-to-date version of Zoom is required for all students. Students will upload all assignments to Blackboard and will need computer access for film viewing.

Required Readings and Supplementary Materials

TEXTS (Available at the USC Bookstore):

These are the main texts we will be reading.

Barnet, Sylvan, et. al., eds. *Four Great Tragedies*, by William Shakespeare, Signet Classics, 1998.

Bate, Jonathan, ed., *Titus Andronicus*, by William Shakespeare, Arden 3 (revised edition), London: Routledge, 2018.

Jackson, Russell, ed. *Cambridge Companion to Shakespeare on Screen*, Cambridge UP, 2020.

ARTICLES/EXCERPTS (distributed as PDFs on Blackboard):

Boose, Lynda. The Father and the Bride in Shakespeare. PMLA: Publications of the Modern Language Association of America. 1982;97(3):325-347. doi:10.2307/462226 (PDF)

Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity*, London: Routledge, 1990/1999, pp.1-44.

Clover, Carol, *Men, Women, and Chain Saws: Gender in the Modern Horror Film*, Princeton, NJ: Princeton UP, 1992. Selections (PDF)

Foucault, Michel, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, Vintage Books, 1995. Selections (PDF)

Mulvey, Laura, "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism: Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999: 833-44. (PDF)

Scarry, Elaine, *The Body in Pain*, London: Oxford UP, 1987. Selections (PDF)

Additional texts to be determined and posted on Blackboard.

PRODUCTIONS: films, filmed on stage, TV, digital/new media:

PLEASE NOTE: SOME PRODUCTIONS WILL BE VIEWED IN FULL AND SOME WILL USE ONLY SELECTED SCENES. FULL PRODUCTIONS TO BE VIEWED ARE IN **BLUE**.

HAMLET:

Hamlet. Directed by Michael Almereyda, performances by Ethan Hawke, Julia Stiles, Diane Venora, Sam Shepard. 2000.

Hamlet. Directed by Kenneth Branagh, performances by Branagh, Kate Winslet, Derek Jacobi, Julie Christie.

Hamlet. Directed by Gregory Doran, performances by David Tennant, Mariah Gale.

Hamlet. Directed by Laurence Olivier, performances by Olivier, Jean Simmons. 1948.

Hamlet. Filmed stage production: National Theatre Live. Directed by Lyndsey Turner and Robin Lough, performances by Benedict Cumberbatch, Ciaran Hinds, Sian Brooke.

Hamlet. Directed by Franco Zeffirelli, performances by Mel Gibson, Helena Bonham Carter. 1990.

KING LEAR:

A Thousand Acres. Directed by Jocelyn Moorhouse, performances by Michelle Pfeiffer, Jessica Lange, Jennifer Jason Leigh, Jason Robards. 1997.

King Lear. Directed by Peter Brook, performances by Paul Scofield, Irene Worth, 1970.

King Lear. Directed by Richard Eyre, performances by Anthony Hopkins, Emma Thompson, Emily Watson, Florence Pugh, 2018.

King Lear. Directed by Trevor Nunn, performances by Ian McKellen, William Gaunt, Romola Garai, 2008.

Korol Lir. Directed by Grigoriy Kozintsev and Iosif Shapiro, performances by Juri Jarvet, Elza Radzina, 1970.

National Theatre Live: King Lear. Directed by Jonathan Munby and Ross MacGibbon, performances by Ian McKellen, Sinead Cusack, Anita-Joy Uwajeh, 2018.

Omnibus: King Lear. Television series. Directed by Peter Brook, performance by Orson Welles, 1953.

Ran. Directed by Akira Kurosawa, performances by Tatsuya Nakadai, Akira Terao, Jinpachi Nezu, 1985.

Succession. Pilot: "Celebration." Directed by Adam McKay, performances by Brian Cox, Jeremy Strong, Keiran Culkin, Sarah Snook, 2018.

The King is Alive. Directed by Kristian Levring, performances by Miles Anderson, Romane Bohringer, Jennifer Jason Leigh, Janet McTeer. 2001.

OTHELLO:

O. Directed by Tim Blake Nelson, performances by Mekhi Phifer, Julia Stiles, Josh Hartnett, 2001.

***Omkaara*. Directed by Vishal Bhardwaj, performances by Ajay Devgn, Kareena Kapoor. Eros Entertainment, 2006.**

Othello. Directed by Stuart Burge, performances by Laurence Olivier, Maggie Smith, 1965.

Othello. National Theatre. Filmed stage production. Directed by Sam Mendes, performances by Simon Russell Beale, David Harewood, Claire Skinner, 1998.

Othello. National Theatre Live. Filmed stage production. Directed by Nicholas Hytner, performances by Rory Kinnear, Adrian Lester, 2014,

Othello. BBC TV. Directed by Jonathan Miller, performances by Anthony Hopkins, Bob Hoskins, Penelope Wilton, 1981.

***Othello*. Directed by Oliver Parker, performances by Laurence Fishburne, Kenneth Branagh, Irene Jacob, 1995.**

The Tragedy of Othello, The Moor of Venice. Directed by Orson Welles, performances by Welles, Suzanne Cloutier, 1951.

ROMEO AND JULIET:

Branagh Theatre Live: Romeo and Juliet. Directed by Rob Ashford and Kenneth Branagh, performances by Detek Jacobi, Marisa Berenson, Lily James. 2016.

Matthew Bourne's Romeo and Juliet. Filmed ballet directed by Matthew Bourne, performances by Cordelia Braithwaite, Paris Fitzpatrick. 2019.

***Romeo + Juliet*. Directed by Baz Luhrmann, performances by Leonardo DiCaprio, Claire Danes, John Leguizamo. 1996.**

***Romeo and Juliet*. Directed by Franco Zeffirelli, performances by Leonard Whiting, Olivia Hussey. 1968**

Romeo and Juliet. Globe Theatre filmed stage production. 2021.

West Side Story. Directed by Jerome Robbins and Robert Wise, performances by Natalie Wood, George Chakiris, Richard Beymer, Rita Moreno, Russ Tamblyn. 1961.

West Side Story. Directed by Stephen Spielberg, performances by Ansel Elgort, Rachel Zegler, Ariana DeBose, David Alvarez. 2021.

THE TEMPEST:

Tempest. Directed by Paul Mazursky, performances by John Cassavetes, Gena Rowlands, Susan Sarandon, Raul Julia. 1982.

***The Tempest*. Directed by Julie Taymor, performances by Helen Mirren, Felicity Jones, Djimon Hounsou, Russell Brand. 2010.**

TITUS ANDRONICUS:

Titus. Directed by Julie Taymor, performances by Anthony Hopkins, Jessica Lange, Alan Cumming, Harry Lennix, Laura Fraser. 1999.

Titus Andronicus. Filmed stage production. Royal Shakespeare Company. Directed by Deborah Warner, performances by Brian Cox, Sonia Ritter. 1988.

Titus Andronicus. Filmed stage production. Globe Theatre. Directed by Lucy Bailey. 2006.

Description and Assessment of Assignments

Reading Responses

At different points in the semester, students will complete three 2-page reading responses that answer a specific thematic, theoretical, or production-craft-based concern. Assessment will focus on depth of argument, use of textual (play and/or film) examples, and originality of critical thinking.

Film Review

This assignment asks students to take an in-depth look at one film that we have studied and provide a focused investigation regarding one specific production angle: acting, camera work, editing, costume, sound, or landscape.

Midterm essay

The midterm will consist of a comparative essay that analyzes one of a choice of critical lenses through which to view select productions of the plays we have studied up to date.

Creative Assignment

This is a group assignment: small groups will create and present an interpretation of a scene, or a proposal for a film project. This is a collaborative effort, but each student will take on a defined role. The finished project will include a performance component and individual written reflections.

Final essay/project

The final will have two components: an essay and a creative work. The essay will focus on one of the larger critical concerns the class has explored over the semester. The creative component will consist of a choice of different ways to develop one's creative vision. This could take many forms: a rethinking of a scene from one of the productions we studied; a rebuttal to one film's vision; an artist's statement; and other choices.

Discussion Board

Part of your grade will include Discussion posts. I will post a question regarding that week's reading or viewing, and each student will engage in a discussion thread online, which we will build upon in class.

Grading Breakdown

Including the above detailed assignments, how will students be graded overall? Participation should be no more than 15%, unless justified for a higher amount. All must total 100%.

Assignment	% of Grade:
Reading Responses/Discussion Posts	20
Film Review	15
Midterm essay	15

Creative Assignment/Reflection	15
Final essay/project	20
Participation	15

Grading Scale (Example)

Course final grades will be determined using the following scale:

A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Rubrics

For each assignment, rubrics will be posted on Blackboard along with the assignment sheet. Each assignment will be graded according to the scale above.

Assignment Submission Policy

All assignments—written and video-- should be uploaded to Blackboard, unless I give you alternate instructions. As a general rule, no late work will be accepted. However, if illness or emergency interferes with the completion of an assignment, please contact me at least 24 hours prior to the due date, and I will try to work something out with you.

Grading Timeline

Formal assignments will be evaluated within two weeks of submission.

Sharing of course materials outside of the learning environment

USC policy 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. (See Section C.1 Class Notes Policy).

Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system

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

Additional Policies and Expectations:

Participation is a large factor in each student’s success, and in the success of the course overall. Participation is more than just attending each class session. The expectation is that you will engage with the texts, with the professor, and with each other: show up to class having completed the homework and with ideas or questions for discussion.

TRIGGER WARNING: Please consider this syllabus a "trigger warning" and gauge your receptibility to controversial artworks before you join the class. Your voluntary participation in the course constitutes an explicit consent to experiencing difficult and/or troubling art.

Communication policies:

Please send me an email, in advance, if you are prevented from attending a class. Also, while time constraints make it impossible for me to review full essay drafts by email, I am happy to respond to specific questions about an assignment. I will usually respond within 24 hours, depending upon when the request is sent and how much grading I happen to be facing at that point of time. Please note: I will not answer questions regarding a formal assignment less than one day before the assignment is due. In addition, if you email me after 6pm during the week, I probably won’t respond until the following day, and if you email me on a weekend, I might not respond until Monday morning—again, depending on my workload. Please check all relevant handouts and emails before emailing me a question. I’m happy to help however I can, provided that you do not already have the answers at your disposal.

Course Schedule: A Weekly Breakdown

Following is the breakdown of what we will do for each class session. Please note: the homework is due on the date listed: for instance, if I assign the play *Hamlet* for the Tuesday of week 2, you are expected to read the entire play by that date. If I list a film, please view the film before class.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1	<p>1/10: Course Introduction and overview; Shakespeare in his World; Silent Shakespeare</p> <p>1/12: Classic Shakespeares; the branding and dissemination of Shakespeare from Laurence Olivier to the BBC; Intro to <i>Hamlet</i></p>	<p><u>READ:</u> Syllabus (in-class)</p> <p><u>READ:</u> <i>Cambridge Companion to Shakespeare on Screen</i> (CS): Introduction, Chs. 1 and 2 (pp 1-39)</p>	<p>PLEASE NOTE: ALL REFERENCES TO CS ARE CHAPTERS IN THE BOOK <i>THE CAMBRIDGE COMPANION TO SHAKESPEARE ON SCREEN</i>.</p>
Week 2	<p><i>Hamlet</i>: Fraught families and the battle of “becoming”</p> <p>1/17: NO CLASS—MLK JR HOLIDAY</p>	<p><u>READ:</u> <i>Hamlet</i> (playtext-- Signet)</p>	

	<p>1/19: textual analysis and thematic concerns; production history; Interview: Laura Mulvey (2017)</p>	<p><u>READ:</u> <i>Hamlet</i> (playtext-- Signet) Mulvey, "Visual Pleasure and Narrative Cinema" (PDF on Blackboard)</p>	
Week 3	<p><i>Hamlet:</i> 1/24: Olivier, Orson Welles, Kenneth Branagh Auteur theory Liminal Space: transition to adulthood *Scenes from productions by Olivier, Welles, Branagh, Franco Zeffirelli</p> <p>1/26: 21st Century Hamlets—identity and surveillance: Michael Almereyda and Gregory Doran</p>	<p><u>VIEW:</u> Olivier's <i>Hamlet</i> <u>READ:</u> CS: "The Environments of Tragedy on Screen: <i>Hamlet, King Lear, Macbeth</i>" <u>REF.</u> Interview excerpts: Olivier, Branagh; Jason Stam, "The Cult of the Auteur"</p> <p><u>READ:</u> Michel Foucault (excerpt from <i>Discipline and Punish</i>—the panopticon) <u>VIEW:</u> Almereyda's <i>Hamlet</i> (2000) <u>REF:</u> <i>Apocalyptic Shakespeares</i></p>	<p>Discussion post 1</p> <p>FRIDAY, 1/28 by midnight: Reading Response 1 due: thematic concerns in <i>Hamlet</i></p>
Week 4	<p><i>Othello: The fractured narratives of the self</i></p> <p>1/31: Story vs. body: embodying gendered myths</p> <p>2/2: Scenes: Buchowetski (1922), BBC (1981)</p>	<p><u>READ:</u> <i>Othello</i> (playtext—Signet)</p> <p><u>READ</u> Boose, "The Father and the Bride"</p>	<p>Discussion post 2</p>
Week 5	<p><i>Othello</i> Racist narratives 2/7: Clips: Olivier, Welles, Hopkins (BBC)</p> <p>2/9: Parker and Mendes productions;</p>	<p><u>READ:</u> CS: "Questions of Racism: <i>The Merchant of Venice</i> and <i>Othello</i></p> <p><u>READ:</u> CS: Shakespeare "Live" <u>VIEW:</u></p>	<p>Reading Response 2 due: Focus on the camera: framing a narrative</p>

	Shakespeare as contemporary Indian Crime Drama: Vishal Bhardwaj's <i>Omkara</i> (2006)	Parker's <i>Othello</i> (1995)	
Week 6	<p><i>King Lear: The division of the kingdom and the collapse of the gendered self</i></p> <p>2/14: Setting the scene: family destruction</p> <p>2/16: Brook, Kozintsev: scenes from a wasteland *Violence in black and white</p>	<p>READ: <i>King Lear</i> (playtext—Signet)</p> <p>READ: CS: "A Wail in the Silence": Feminism, Sexuality, and Final Meanings in <i>King Lear</i> Films by Grigori Kozintsev, Peter Brook, and Akira Kurosawa</p>	
Week 7	<p><i>King Lear</i> 2/21: NO CLASS TODAY: PRESIDENTS DAY Landscape of despair</p> <p>2/23: National Theatre and RSC</p>	<p>VIEW: <i>Ran</i> by Akira Kurosawa</p> <p>VIEW: National Theatre Live's <i>King Lear</i> (2018)</p>	Due Sunday by midnight: Writing Assignment 1: review
Week 8	<p><i>King Lear</i> 2/28: Adaptation and Inspiration: how <i>Lear</i> informs drama/trauma <i>The King is Alive</i></p> <p>(Assign midterm essay)</p> <p>3/2: <i>Lear</i> today on TV: <i>Succession</i> and <i>Empire</i></p>	<p>Catch-up weekend; no homework</p> <p>Outline midterm essay</p>	Discussion post 3
Week 9	<p>Midterm week 3/7: WORKSHOP: Rough Draft of midterm essay; midterm review</p> <p>3/9: MIDTERM DUE</p> <p>)</p>	<p>Prepare rough draft of midterm essay</p> <p>Prepare final draft of midterm essay</p>	Midterm: essay

<p>MARCH 14-18: SPRING BREAK</p> <p>Week 10</p>	<p><i>Titus Andronicus: The Horror of Shakespeare</i></p> <p>3/21: Discussion: assessing the tragedies thus far, and looking forward to the rest of the semester; Intro to <i>Titus Andronicus</i> Peter Brook and Yukio Ninagawa: Beauty, Horror, tableaux of violence</p> <p>3/23: Blood and Guts: Deborah Warner and Lucy Bailey</p>	<p><u>READ:</u> <i>Titus Andronicus</i> (playtext—Arden edition)</p> <p><u>REF:</u> CS: “The Roman Plays on Film”</p> <p><u>READ:</u> Scarry, <i>The Body in Pain</i> (excerpt PDF)</p>	
<p>Week 11</p>	<p><i>Titus Andronicus</i></p> <p>3/28: The Circus of Violence; Monstrous genders Discussing Taymor’s take on Shakespeare</p> <p>3/30: Titus, war, and a history of violence</p>	<p><u>VIEW:</u> Taymor’s <i>Titus</i></p> <p><u>READ:</u> Carol Clover: <i>Men, Women, and Chain Saws</i> (excerpt)</p>	<p>Discussion post 4</p>
<p>Week 12</p>	<p><i>Romeo and Juliet: The Tragedy of Love</i></p> <p>4/4: Zeffirelli’s film</p> <p>4/6: Baz Luhrmann The Chaos of Love and Violence *Sound and Music</p>	<p><u>VIEW:</u> Zeffirelli’s <i>Romeo and Juliet</i></p> <p><u>REF:</u> CS: Zeffirelli’s Shakespearean Motion Pictures: Living Monuments</p> <p><u>VIEW:</u> Luhrmann’s <i>Romeo + Juliet</i></p>	<p>Reading Response 3 due</p>
<p>Week 13</p>	<p><i>Romeo and Juliet</i></p>	<p><u>READ:</u></p>	

	<p>4/11: Globe Theatre (2021) WORKSHOP RE: CREATIVE PROJECT</p> <p>4/13: <i>West Side Story</i></p>	<p>Do research for creative project</p> <p><u>VIEW:</u> <i>West Side Story</i> (2021)</p>	
Week 14	<p><i>The Tempest</i> 4/18: Taymor's <i>Tempest</i> Inverting the power structure</p> <p>4/20: Presentations: Creative Projects</p>	<p><u>READ:</u> Work on creative project</p> <p><u>VIEW:</u> <i>Taymor's Tempest</i></p> <p><u>REF:</u> CS: "Screening Shakespearean Fantasy and Romance in <i>A Midsummer Night's Dream</i> and <i>The Tempest</i></p> <p>Prep creative project</p>	Creative Project due
Week 15	<p><i>Tempest</i> 4/25: Paul Mazursky's <i>Tempest</i></p> <p>4/27: Final review</p>	<p>Final review</p> <p>Final prep</p>	
FINAL			Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at classes.usc.edu .

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 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 GFS 120 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) 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.

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: <http://bit.ly/sdasupport>

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](http://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 Disability Services and Programs - (213) 740-0776

dsp.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.