

Theatre 433b – Costume Design II
Spring 2019 - Thursday 2:00 - 4:50
PED 114e

Trigger Warning language: 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.

Instructor: Ann Closs-Farley
Office: PED 114F
Office Hours: Thursday.10— 2:00 by appointment
Zoom meeting option by request
Contact Info: clossfar@usc.edu
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Course Description and Overview

Designing theatrical costumes based on historic period and character development, as well as interpretive designs, with an emphasis on clearly communicating ideas from research through drawing and fabric selection.

Projects include character analysis from a designer's viewpoint, character breakdowns, budgeting, and construction solutions.

Learning Objectives

This course will provide students with the skills to enter the professional arena by understanding how a costume can become a viable element of the storytelling through character design.

The student will also practice the verbal and visual presentation of their ideas.

They will gain an understanding of how to break down a script and analyze each character's motives and movements and how the costume design can facilitate the story.

The student will learn how to assist another Artist from brainstorming to allocating tasks with team members. They will learn a multi-pronged process that involves planning and strategy that revolves around feedback delivered collaboratively.

Class Meeting

- 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.
- Attendance will be taken in Qwickly in BB at the start of each class.

Communication (During in person Class)

- Masks will be worn at all times during class, both lectures and practicum assignments.
- Water is allowed 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 THTR433b in the subject line of any email correspondence.
- You may expect a response within 48 hours of receiving your communication. Please plan accordingly.

Prerequisite(s): THTR 33I - Costume Design I; THTR 433a - Costume Design II**Required Readings and Supplementary Materials**

Ingenue in White: Reflections of a Costume Designer by Marcia Dixcy Jory

Sketchbook/Paper

Drawing and painting supplies

Not Required but you may want to check out:

- “Dressed: A Century of Hollywood Costume Design” by Deborah Nadoolman Landis
- Costume Designers’ Handbook: A Complete Guide for Amateur and Professional Costume Designers” by Rosemary Ingham
- “Cosplay Crash Course: A Complete Guide to Designing Cosplay Wigs, Makeup and Accessories” by Mina Petrovic
- “Costume Design 101: The Business and Art of Creating Costumes for Films and Television” by Richard LaMotte
- “The Art and Practice of Costume Design” edited by Melissa L. Merz
- “Digital Costume Design & Rendering: Pens, Pixels and Paint” by Annie O. Cleveland

Grading Breakdown

- | | |
|----------------------|---------|
| ● In-class Projects | 45 pts |
| ● Stinky Cheese | 10 pts |
| ● Production Designs | 15 pts |
| ● Quizzes | 10 pts |
| ● Final Project | 20 pts |
| ● TOTAL | 100 pts |

Description of Grading Criteria and Assessment of Assignments

- **A** indicates work of excellent quality
 - **B** of good quality
 - **C** of average quality
 - **D** of below average quality
 - **F** indicates inadequate work
 - Each project is assigned a point value. The points are earned by meeting the requirements of each project.
-
- 100% - Excellent. Complete design of all characters. Understood and enhanced the script. Solved physical problems. Communicated ideas clearly. On time.
 - 80% – Good. Inspired ideas - more follow-through needed for complete design.
 - 60% – Average. Ideas begun but not explored completely. Some characters unstated.
 - 40% – Less than half done; missing characters in design.
 - 20% – Minimal work; lacking thought
 - 0% - Unturned in.

Grading Timeline

- In Class Projects: Graded when finished
- Quizzes: Graded within the week taken
- Quizzes will be given in approximately five classes to assess understanding of the material covered in the reading. **Makeup Quizzes will not be allowed.**
- Stinky Cheese: Upon Completion
- Production Designs: Upon completion
- Final Project: Within a week of Final

Absences

- Due to covid we will have to be flexible with attendance in person. I would appreciate the courtesy of knowing that you will not be in class in person or on zoom ahead of the scheduled class time.
- Late assignments or projects will be accepted only if advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

Assignment Submission Policy

- All work will be submitted to our class Google drive: [Link](#)
- You may show your work in many ways. You can do it via computer through any means of presentation from computer programs to the organic physical poster board and paper presentation.

Alerts for emotionally difficult material

- This course may include research, readings, media, and discussion around topics such as child abuse, sexual assault, domestic violence, stalking, physical violence, and identity-based discrimination and harassment and more.
- The Costume designer must investigate a Characters whole history and present being to determine the best way to express who they are through Costumes, Hair and Makeup. I acknowledge that this content may be difficult for some. I also encourage you to care for your safety and well-being by letting me know when you need to have space and more time to prepare for a lesson.

Daily Class Check In

- Everyone will get 30 seconds each to share.
- Examples of things you can share:
 - What's one thing you're grateful for today and why?
 - Name one remarkable thing that you did today.
 - What's something nice you're doing for yourself this week?
 - Share one thing that helps you feel grounded during the day.
 - Name 3 items you always keep close to your desk and share why.
 - Would you rather be able to read minds or see the future?
 - When and where do you do your best work?
 - Where do you most want to travel?
 - What does utopia look like for you?

Course Schedule: A Weekly Breakdown

WEEK 1 - Jan. 13

- Introduction and Discussion. Review Syllabus and Course Objectives
- Art of the Pitch Discussion: video presentation [video](#)
- ASSIGNMENT:
 - Choose an story from [The Stinky Cheese Man and Other Fairly Stupid Tales](#) by Jon Scieszka (Author), Lane Smith (Illustrator) with 2 or more characters.
 - Digital copy of the book on our class google drive: [link](#)
 - Design character costumes to be presented in a fashion show format.
 - Example of creating a script to your fashion show: [link](#)
 - Inspiration for the costumes should be an homage to a specific artist, iconic fashion designer, architect, photographer, or a genre of art -
 - Examples: [Fellini](#), [Gehry](#), [Art Nouveau](#), [Alexander McQueen](#), [Bauhaus](#), [Cindy Sherman](#) , etc...
 - Research your choice and select 10- 15 images that will inform the direction of your costume designs. List your references where you found your images.
 - Links that will inspire. [Fashion sets](#) , [McQueen](#), [GQ](#), (note this one has nudity) [Maison](#)

- Extra Credit
 - See Sanford Biggers: Codeswitch at the CAAM museum next to USC: Link to what this is [link](#) / See <https://caamuseum.org/exhibitions/2021/sanford-biggers-codeswitch>
 - It's free.
 - Hours: Monday - Closed ,Tuesday - 10:00 am to 5:00 pm, Wednesday - 10:00 am to 5:00 pm, Thursday - 10:00 am to 5:00 pm, Friday - 10:00 am to 5:00 pm, Saturday - 10:00 am to 5:00 pm, Sunday - 11:00 am to 5:00 pm
 - Address: 600 State Dr, Los Angeles, CA 90037
 - Closes soon: July 28, 2021 - January 23, 2022
 - Write me a 3 paragraph essay on one of Sanfords pieces that inspired you and why. Don't forget to include a photo.

WEEK 2 - Jan. 20

- Present your chosen story research inspiration and concept to class.
 - IN CLASS:
 - Guest Speaker:
 - [Adriana Lambarri](#): Illustrator
 - How to work with a designer who hires you to draw
 - Back to your chosen story
 - Begin to translate research into costumes that depict your characters
 - Break down the script to determine costume needs
 - Discuss costume needs to accomplish this as a class
 - Research fabric and costume requirements for different locations and time periods
 - Compile materials, patterns, and clothing images for costume inspiration
 - Your goal is to successfully tell the story and [moral](#) of your chosen story
- ASSIGNMENT:
 - Complete the costume designs.
 - Create costume concepts and sketches for all actors, including extras
 - The drawings should be in color.
 - If you choose to pitch your designs through other means it should be in it's final form
 - Supply descriptions or swatches of the types of materials to be used.
 - Let your costumes tell the story.
 - How is the moral of the tale depicted in your designs?
 - Thank you note for Adriana Lambari

WEEK 3 - Jan. 27

- Brief conversation about the art of the pitch
- Adapt your presentation to what you just learned
- IN CLASS:
 - Present your Stinky Cheese Story finished design to class.
 - Post mortem discussion of presentations
 - Implement the critiques into your works
 - Present your corrections to your work during class time
- ASSIGNMENT:
 - Research 2 plays you'd like to design
 - Be prepared to pitch why you made your choices
 - Talk about how you're going to approach the design.
 - One show will be selected based on your pitches.

WEEK 4 - Feb. 3

- **Quiz** on Week 1 through 3.
- IN CLASS:
 - Present your chosen production with pitch and presentation.
 - We will explore the collaborative nature of your design by practicing sharing our ideas as a team.
- ASSIGNMENT:
 - Create costume breakdown of your individual productions
 - Sample breakdown sheet in google drive: [Link](#)
 - Bring your research, breakdown and sketches to class

WEEK 5 - Feb. 10

- **Quiz** on Chapter 1-4 *The Ingenue in White*
- Bring your research, breakdown and sketches to class
- IN CLASS: Present (pitch) your design and strategy to the class.
 - Be prepared to answer questions about your choices and talk about the script and how you're serving the words.
- GUEST SPEAKER: [Alan Bodner](#)
- ASSIGNMENT:
 - Grab bag craft:
 - You will get a mystery bag of items that you will need to use to make something that would fit into your designs.
 - Thank you note for Alan

WEEK 6 - Feb. 17

- IN CLASS:
 - Present your “Mystery Bag” creation
 - Construction conversation:
 - Talk with Charlotte Stratton and Carissa Dickerson (USC Costume Shop) about an item in your designs you are unsure how to make and note the possibilities in your work.
 - Back to your Drawings:
 - Discussion of back views and construction details for your characters
 - Draw back views and construction drawings of your designs.
Consider closures and begin making fabric and pattern selections.
 - Make notes of your findings for sketches
- ASSIGNMENT:
 - Bring in reference of back views similar to what you are trying to achieve

WEEK 7 -Feb. 24

- **Quiz** on Weeks 4 through 6
- IN CLASS:
 - Zoom with [Jill Ohanneson](#) / Costume Designer of second season of [Halo](#)
- View “[The Making of Warhorse](#)”
 - Discuss construction challenges for present and past projects.
- ASSIGNMENT:
 - Thank you note for Jill Ohanneson

WEEK 8 - March 3

- **Discussion Day** - Round table discussion about current production discoveries and challenges.
 - Half-hour segments assigned to each student in the class to lead the talk in the direction selected by them.
 - Each discussion leader facilitates the course of conversation and creates a final concise synopsis breaking down what was learned and what is still open for more consideration.
 - Talk about the state of your portfolios, resumes, business cards.
 - Review and add notes to correct
- Potluck outside on lawn outside PED
- ASSIGNMENT:
 - Work on notes to improve social media presence, online portfolio, resume, business cards
 - Due for review on April 7th.

WEEK 9 - Mar. 10

- Update on all productions being worked on - realized and paper projects.
- IN CLASS:
 - Reinvent your designs for different venues as assigned in class.
 - Guest Speaker: [Cristina Waltz](#)/ Make up Artist
 - ASSIGNMENT:
 - Take photos of things, places, food, etc.. that inspire you while you relax
 - Thank you note to Cristina Waltz

Mar. 13-20

SPRING BREAK

WEEK 10 - Mar. 24

- Share photos of your inspirations on Break
 - Presentation of projects in class.
 - IN CLASS:
 - Team up to create best way to encourage one another before presentation
 - Conversation on how we prepare for presentations when not inspired.
 - Whats working. Whats not working.
 - Creative Block and how to understand and maneuver through it
 - Set a goal before your presentation and see if you achieve it at the end
 - Discussion of how to fabric swatch:
- ASSIGNMENT
 - Visit a fabric store of your choice and get swatches of your designs for your project.
 - [Swatch advice](#) , [Swatch page](#) ,
 - Places to go
 - [Michael Levines](#)
 - [Mood](#)
 - [Internation Silks and Woolens](#)
 - [F N S](#)
 - [Fashion District](#)
 - [B. Black and Sons](#)
 - [Swatch review](#)

WEEK 11 – Mar. 31

- **Quiz** on Chapter 5-8 *The Ingenue in White*
- GUEST: (In person or on zoom)
 - [Shon Le Blanc](#)/ [Valentino Costumes](#) / shop builder/ designer
 - Bring drawings of your costumes.

- Choose 2 or 3 to present to shop for budgeting purposes.
- Be prepared to answer guests questions about fabrics, construction choices.
- They will ask questions they would ask if you were bringing in costumes to actually be built in a professional union costume shop.
- IN CLASS:
 - Discussion Day -
 - Round table discussion about future professional work and how to sell yourself as an artist with your specific gifts and insights.

WEEK 12 - Apr. 7

- Professional Day - Bring portfolios, resumes, business cards to show and get feedback on from the class.
- IN CLASS:
 - Work on business card and sample resume for client assigned to you in class.
 - Bring your computers to find background information in order to choose the best color, font, paper choice, and design to best represent the client.
 - How you look matters in Presentation discussion.
- ASSIGNMENT:
 - Put together an outfit from your wardrobe that you thin would be Presentation acceptable. Take a picture and bring to class
 - Continue to work on your designs

WEEK 13 - Apr. 14

- IN CLASS:
 - Bring in renderings of your designs to discuss questions to answer to shop.
 - Drawings should be in color and have swatches to discuss as to which would work better for the design(s) as drawn.
 - Discussion of Budgets, Receipts and Paperwork:
 - samples in the google drive
- ASSIGNMENT
 - Develop templates for your paper work
 - Budget sheet
 - Receipt
 - Invoice
 - Contact sheet of Wardrobe team
 - Laundry sheets

WEEK 14 - Apr. 21

- **Field Trip** – Center Theater Group Costume Shop/ 2856 East 11th St, Los Angeles, CA 90023
- Union Costume Shop
 - We will be using the shop in action, They will be in tech for Tambo and Bones.
 - Bring your resumes and portfolio to show to Whitney Oppenheimer the Shop Manager
 - We will be discussing with the shop what makes a great Assistant to a Designer
 - Rashon Wilson is the new Creative Director for the shop and you will be able to introduce yourself to him.
 - You must take a negative covid test within 24 hours before going to on this field trip.
 - If you need transportation to the CTG Costume Shop Let me know ahead of time.

WEEK 15 - Apr. 28

- **Quiz** on what was learned in the semester.
- **IN CLASS:**
 - Wrap up of any and all questions needed to reach full-scale final designs to enhance your portfolio.
 - Discussion on the qualities of a great Assistant
 - Potluck

Thurs. May 5 2:00 - 4:00 pm

FINAL PROJECT

- Present Final Plates
- Costume plates should be in color and include fabric swatches and any necessary construction and backview drawings to clarify your designs.
- **CONFLICT OPTIONS:**
 - 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.

| Week | TOPICS/ DAILY WORK | ASSIGNMENTS | DUE DATES |
|--------|--|--|------------------|
| Week 1 | Introduction and Discussion. Review Syllabus and Course Objectives Art of the Pitch Discussion | 1) Choose an story from The Stinky Cheese Man and Other Fairly Stupid Tales Design character costumes to be presented in a fashion show format. 2) costumes should be an homage to a specific artist, iconic fashion designer, architect, photographer, or a genre of art - 3) Research your choice and select 10-15 images that will inform the direction of your costume designs. List your references where you found your images. | WEEK 2 - Jan. 20 |
| Week 2 | 1) Present your chosen story research inspiration and concept to class. 2) Guest Speaker: Adriana Lambarri: Illustrator 3) Begin to translate research into costumes that depict your characters 4) Break down the script to determine costume needs 5) Discuss costume needs to accomplish this as a class 6) Research fabric and costume requirements for different locations and time periods Compile materials, patterns, and clothing images for costume inspiration 7) Your goal is to successfully tell the story and moral of your chosen story | 1) Complete the costume designs. 2) Create costume concepts and sketches for all actors, including extras 3) The drawings should be in color. 4) If you choose to pitch your designs through other means it should be in it's final form 5) Supply descriptions or swatches of the types of materials to be used. 6) Let your costumes tell the story. 7) How is the moral of the tale depicted in your designs? 8) Thank you note to Adriana | WEEK 3 - Jan. 27 |
| Week 3 | 1) Brief conversation about the art of the pitch 2) Adapt your presentation to what you just learned 3) Present your Stinky Cheese Story finished design to class. 4) Post mortem discussion of presentations 5) Implement the critiques into your works 6) Present your corrections to your work during class time | 1) Research 2 plays you'd like to design 2) Be prepared to pitch why you made your choices 3) Talk about how you're going to approach the design. 4) One show will be selected based on your pitches. | Week 4- Feb .3 |
| Week 4 | 1) Quiz on Week 1 through 3. 2) Present your chosen production with pitch and presentation. 3) We will exploring the collaborative nature of your design by practicing sharing our ideas a team. | 1) Create costume breakdown of your individual productions 2) Sample breakdown sheet in google drive: 3) Bring your research, breakdown and sketches to class 4) Study for Quiz next week on Chapter 1-4 The Ingenue in White | Week 5- Feb 10 |

| Week | TOPICS/ DAILY WORK | ASSIGNMENTS | DUE DATES |
|--------|---|--|------------------------------|
| Week 5 | 1) Quiz on Chapter 1-4 The Ingenue in White 2) Bring your research, breakdown and sketches to class 3) Present (pitch) your design and strategy to the class. 4) Be prepared to answer questions about your choices and talk about the script and how you're serving the words. 5) Guest speaker: Alan Bodner | 1) Grab bag craft: 2) You will get a mystery bag of items that you will need to use to make something that would fit into your designs. 3) Thank you note to Alan Bodner | Week 6 - Feb 17 |
| Week 6 | 1) Present your "Mystery Bag" creation Construction conversation: 2) Talk with Charlotte Stratton and Carissa Dickerson (USC Costume Shop) about an item in your designs you are unsure how to make and note the possibilities in your work. 3) Discussion of back views and construction details for your characters Draw back views and construction drawings of your designs. | 1) Bring in reference of back views similar to what you are trying to achieve 2) Study: Quiz on Weeks 4 through 6 next week | Week 7 - Feb. 23 |
| Week 7 | 1) Quiz on Weeks 4 through 6 2) Zoom with Jill Ohanneson / Costume Designer of second season of Halo 3) In class: View "The Making of Warhorse" Discuss construction challenges for present and past projects. | 1) Thank you note to Jill Ohanneson | N/A |
| Week 8 | 1) Discussion Day - Round table discussion about current production discoveries and challenges. 2) Potluck outside on lawn outside PED Half-hour segments assigned to each student in the class to lead the talk in the direction selected by them. 3) Each discussion leader facilitates the course of conversation and creates a final concise synopsis breaking down what was learned and what is still open for more consideration. 4) Talk about the state of your portfolios, resumes, business cards. Review and add notes to correct | 1) Work on notes to improve social media presence, online portfolio, resume, business cards | Due for review on April 7th. |
| Week 9 | 1) Update on all productions being worked on 2) Reinvent your designs for different venues as assigned in class. 3) Guest Speaker: Cristina Waltz/ Make up Artist | ASSIGNMENT: Take photos of things, places, food, etc.. that inspire you while you relax Presentation of projects in next class. | Week -March 24 |

| Week | TOPICS/ DAILY WORK | ASSIGNMENTS | DUE DATES |
|---------|--|--|--------------------|
| Week 10 | 1) Share photos of your inspirations on Break 2) Presentation of projects in class. 3) Team up to create best way to encourage one another before presentation 4) Conversation on how we prepare for presentations when not inspired. Whats working. Whats not working. 5) Creative Block and how to understand and maneuver through it 6) Set a goal before your presentation and see if you achieve it at the end Discussion of how to fabric swatch: | 1) Visit a fabric store of your choice and get swatches of your designs for your project. 2) Study for Quiz next week | Week 13 - April 14 |
| Week 11 | 1) Quiz on Chapter 5-8 The Ingenue in White 2) GUEST: (In person or on zoom) Shon Le Blanc/ Valentino Costumes / 3) Bring drawings of your costumes. Choose 2 or 3 to present to shop for budgeting purposes. 4) Be prepared to answer guests questions about fabrics, construction choices. They will ask questions they would ask if you were bringing in costumes to actually be built in a professional union costume shop. 5) IN CLASS: Discussion Day - Round table discussion about future professional work and how to sell yourself as an artist with your specific gifts and insights. | Next week: Bring portfolios, resumes, business cards to show | WEEK 12 - Apr. 7 |
| Week 12 | 1) Professional Day - Bring portfolios, resumes, business cards to show and get feedback on from the class. Work on business card and sample resume for client assigned to you in class. 2) Bring your computers to find background information in order to choose the best color, font, paper choice, and design to best represent the client. 3) How you look matters in Presentation discussion. | 1) Put together an outfit from your wardrobe that you think would be Presentation acceptable. Take a picture and bring to class | Week 13- April 14 |
| Week 13 | 1) Bring in renderings of your designs to discuss questions to answer to shop. 2) Drawings should be in color and have swatches to discuss as to which would work better for the design(s) as drawn. 3) Discussion of Budgets, Receipts and Paperwork | Develop templates for your paper work files 1) Budget sheet 2) Receipt 3) Invoice 4) Contact sheet of Wardrobe team 5) Laundry sheets | WEEK 15 - Apr. 28 |

| Week | TOPICS/ DAILY WORK | ASSIGNMENTS | DUE DATES |
|---------|---|---|---|
| Week 14 | 1) Field Trip – Center Theater Group Costume Shop/ 2856 East 11th St, Los Angeles, CA 90023 - Union Costume Shop. We will be using the shop in action, They will be in tech for Tambo and Bones. 2) Bring your resumes and portfolio to show to Whitney Oppenheimer the Shop Manager: We will talk about what makes a great assistant. 3) You must take a negative covid test within 24 hours before going to on this field trip. 4) If you need transportation to the CTG Costume Shop Let me know ahead of time. | 1) Write s short Thank you Note To CTG. Place it in the Google drive 2) Quiz on what was learned in the semester next week | Week 15- Apr. 28 |
| WEEK 15 | 1) Quiz on what was learned in the semester. Wrap up of any and all questions needed to reach full-scale final designs to enhance your portfolio. 2) Discussion on the qualities of a great Assistant 3) Potluck | Final Due next class | Thurs. May 5 2:00 - 4:00 pm |
| Week 16 | FINAL PROJECT May 5 2:00 - 4:00 pm FINAL PROJECT 1) Present Final Plates Costume plates should be in color and include fabric swatches and any necessary construction and back view drawings to clarify your designs. 2) CONFLICT OPTIONS: Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. 3) If you have questions you can contact the USC Testing office at 213-740-7166. 4) 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. | | FINAL PROJECT May 5 2:00 - 4:00 pm FINAL PROJECT 1) Present Final Plates Costume plates should be in color and include fabric swatches and any necessary construction and back view drawings to clarify your designs. 2) CONFLICT OPTIONS: Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. 3) If you have questions you can contact the USC Testing office at 213-740-7166. 4) 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

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.

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 (Vidoe 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.

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. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect

others. I will ensure that you can 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/>).

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>

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.