

**THTR 488: THEATRE IN THE COMMUNITY**

*"PERFORMING POLITICS: THE JUSTICE PROJECT"*

**When:** SP 2022 — TTH — 12:00 – 1:50 PM

**Where:** THTR 207

**Instructor:** Brent Blair, PhD

**Office:** MCC 101b

**Office Hours:** TH 2:00 – 3:00 pm *by appointment only*

**Contact Info:** [bblair@usc.edu](mailto:bblair@usc.edu) / (cell) 323-356-2552

**Course Description and Overview**

This course explores the theory and practice of liberating communities from political, economic, social (race, class, gender, age), psychological or spiritual oppression through the vehicle of public performative art and expressive cultural dialogue.

Students will engage in personal and collective research around the history and theory of art as critical and cultural dialogue and a tool for social change. The class will benefit from resources as diverse as lectures, internet resources, film, video, multimedia, live performance, protests, community engagement experiences, and class dialogues. During this semester-long dialogue on the topic of art as a tool of liberation, students will explore a model of eight steps towards the development of their own LACE project, to be performed by them at the end of the semester.

**Partnership with PPD 400: Topics in Public Policy and Urban Studies**

This course is an experimental partnership between Dramatic Arts and Policy and Planning. Here is a description of our collaboration this semester:

*With just 5% of the world's population, the United States currently hosts 25% of the world's prisoners. This spring, two USC Schools join academic forces to tackle the issue of mass incarceration and explore emerging models of restorative justice. Students will enroll through either the SDA course (THTR 488: Theatre in the Community) or Price School of Public Policy course (PPD 400: Topics in Public Policy and Urban Studies) and work together with community activists, advocates, and stakeholders to investigate this "wicked problem." With input from the SDA students, PPD 400 students will produce interdisciplinary research and analysis to support the development of the THTR 488 students' interactive Forum Theatre piece. SDA students will develop and produce their Forum Theater piece, which Price students can actively join.*

**Diversity Requirement:**

Theatre in the Community: Liberation Arts and Community Engagement fulfills the University of Southern California's diversity requirement. Studying cultural diversity from a community-based theatre model is particularly important for students whose art will engage them in situations where they will be working with and/or representing people of diverse cultural backgrounds. This course introduces you to fundamental issues related to exploring cultural diversity in the community-based theatre arts model at both the individual and collaborative, collective levels.

All courses satisfying the Diversity Course Requirement must examine two or more dimensions of human diversity and must consider these dimensions in terms of their social and/or cultural consequences. These consequences need to explore how differences among social groups have led to conflicts, and may include possible solutions to those conflicts or address how living in a diverse society can function as a form of enrichment. This course is predicated on a post-colonial educative dialogic model framed after the pedagogy of Paulo Freire, hence our course's diversity focus will be determined during the first three weeks of the semester based on collective needs from the course participants and areas of most resonance within the culture of the class.

## About Crossing Borders

"A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing." - Martin Heidegger, 'Building, dwelling, thinking'

As mentioned above, this course operates on the model of collaborative, community-based partnership learning. The class will explore multiple examples of social, political and cultural marginalization and experiences of oppression before selecting as a class which community-based project they would collectively like to focus on. The model for engagement is a liberation research partnership known as Participatory Action Research where the engaged learning environment invites co-teaching and co-learning with students and non-students across thresholds of race, gender identity, socio-economic status and language barriers or documentation status. To this end students will be asked to explore the nature of identity and have a working understanding of the presence of privilege and power in their interpersonal interactions.

## Required Readings and Supplementary Materials

Alexander, M. (2012). *The new Jim Crow: Mass incarceration in the age of colorblindness*. The New Press; New York. **Available widely, i.e. Amazon, etc. – please purchase for second week of class.**

Zehr, H. (2015). *The little book of restorative justice*. Good Books (2<sup>nd</sup> Ed.); Intercourse, PA.

Boal, A. (1993). *Theatre of the oppressed*. Theatre Communications Group; New York, NY. **Available widely, i.e. Amazon, etc. – please purchase for fourth week of class.**

(Other readings to be handed out through Blackboard.)

## Description of Grading Criteria and Assessment of Assignments

### Weekly readings

Each reading comes with a specific prompt for a few paragraphs of reflection. IN THIS FORMAT:

1. **MS Word** (or equivalent) attached with this title:  
2digitweek#.surname.assignment.docx – so for me: **"01.blair.freire.docx"**.
2. Header clearly identifies the assignment: i.e. "Pedagogy of the Oppressed, Paulo Freire"
3. Body of response includes **DIRECT QUOTE** from the reading to which reader is responding
4. Submit via **Blackboard ONLY** (This is a PAPERLESS CLASS. No hard copies, please.)

### Critical Paper

1. The short critical reflection paper is designed to be informal but rigorous research on a particular theme or thesis (established problem) relevant to our class project / final show.
2. **APA format** (please review online or contact the Writing Center at USC for help)
3. All concrete statements made **MUST BE CITED** and **REFERENCED**. Minimum 4 - 5 sources.
4. Critical papers must be submitted in MS Word attached with this title:  
**2digitweek#.surname.paper.docx** – so for me: **07.blair.paper.docx**

### FINAL REFLECTION PAPER:

**DUE Wednesday, 5 /9/20, 2:00 p.m.**

The final 5-10 page reflection paper that includes class readings, workshops, co-learning experience with PPD 400 students and faculty, and work on the final theatrical project with our community-based partners. This paper is an invitation to reflect on the class and identify, personalizing as much as possible, all challenges and strategies to overcome them during the creation of this project. Finally, evaluate the efficacy of our work: was it successful? How do we know? What more needs to be done?

*NOTE: THERE IS NO FINAL EXAM FOR THIS COURSE. THIS PAPER IS THE FINAL.*

## Grading Breakdown

Presence and Participation	5%
Reading Reflection Papers (1 page)	20%
Midterm Exam:	15%
First Critical / Performance Prep Paper	15%
Theatre Project (Planning & Implementation)*	25%
Final Reflection Paper	20%
<b>Total:</b>	<b>100%</b>

A = 94 – 100
A- = 90 - 93
B+ = 87 – 89
B = 84 – 86
B- = 80 - 83
C+ = 77 – 79
C = 74 – 76
C- = 70 – 73
D = 60 – 69
F < 59

**\*NOTE: Participation in performance is mandatory for this course.**

**MANDATORY EVENT DATE: April 25 & 26, 6 – 10 p.m. in SCENE DOCK THEATRE**

### Assignment Due Dates & Grades

- 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. □
- Assignments due on date listed in the syllabus. Late assignments up to one week will be accepted at 50% of the credit, and will not be accepted after that except in cases where the instructor has been notified and agreed in advance.

### Presence in class:

This work is co-participatory. As much of the work this semester is done in group collaboration, attendance is necessary for the class' success. **Make every effort to make every class.** Only medical conditions excuse absences. **MANDATORY PERFORMANCE WILL BE Apr 26 & 27, 6 – 10 p.m.**

## The Philosophical Progression: The LACE (Liberation Arts and Community Engagement) Pathway

### PHASE 1:

### CONVIVIO

The prologue to the first section of the course sets the preliminary philosophical and practical frame for a proposed LACE event, or LACE work. It encompasses group process, cultural theory and postcolonial ideology, and provides an accessible set of tools for setting up an oft-overlooked aspect of cultural fieldwork – the “breaking bread” phase – the time of sharing space and co-learning cultural identities with new partnerships. This section offers practical guides for setting up the foundations of Participatory Action Research; provides some structures for setting up dialogue in preparation for a more ethically grounded co-participatory practice; and invites simple games and exercises to facilitate group interaction, preliminary sociometry and bonding.

### PHASE 2:

### IMAGO

The first section of the course explores the observation of the *image* of oppression, marginalization and ideological constructs which categorically dehumanize, depersonalize or remove historical context. Students will explore what is apparently powerful or captivating about these images, how they are being utilized by the hegemony to bolster existing power structures and what interrelationships they have to one another.

### PHASE 3:

### LOGOS

The second section of the class explores the *meaningfulness* of the images of oppression, from the point of view of oppressor and oppressed alike, specifically the causes and/or consequences of the forces of globalization and globalism as these forces impact the individual in society. We explore texts, words, poems, pictures, diaries, documentaries and testimonies from people who share their own sense of what it “means” to be oppressed. What is *signified* by the patterns of messages contained in these pictures? Of primary interest is uncovering the trail of beneficiaries of these oppressive images – who gains while this marginalization continues? Who are the *memory entrepreneurs* who sell the masses on a particular notion of themselves that keeps those in power secure in their power, those without power sedated and

compliant? In this unit, the class will address social, political, economic, and/or cultural forces that bear on human experience in the U.S. and in societies around the world, then focus on how these events particularly bear on the human experience of our community partners.

**PHASE 4:**

**REPRESENTATION**

Part three looks at *representation* of the image, as informed by a depthful, community-based and dialogic interpretation of its meaning. Through the process of Participatory Action Research (PAR), and in full collaboration with our community partners, we will explore through practical theatre of the oppressed workshops just how we may begin to reframe and critically re-read these cultural narratives that have previously been so particularly dehumanizing. During this section the class collaborates to co-script a theatrical narrative which will problematize the rupture at hand and set it up in preparation for a public performance at the end of the semester.

**PHASE 5:**

**DIALOGUE**

Part four – *Dialogue* – looks more closely at the performative aspects of the Liberation Arts experience, as well as the more practical challenges facing many liberatory and community-based artists, such as funding, sites, spacial awareness, timeliness, etc. Here, the group – USC students and community partners – explore performance venues, size and scope of the event, whom to invite, how to market and publicize, and what politicians or legislators need to bear witness to the experience.

**PHASE 6:**

**ACTION**

Part five – *Action* – examines the proximate relationship between theatre as performance and theatre as vehicle for social change, with a special focus on Legislative Theatre and art that prompts legislative or policy change on behalf of the people. Of particular interest for our community partnership is the relationship between the individual or group rupture / challenge and the larger structures of oppression that bear on these challenges: what specifically is the process of globalization *vis a vis* our community partners' struggle? During this section, students and partners alike engage in a critical analysis of the impacts of globalization and globalism on human life in the U.S. and around the world, and explore strategic actions that could be taken locally to impact the community on a global scale.

**PHASE 7:**

**EVALUATION**

The final part of the course explores the labyrinthine process of evaluating a liberatory work of art's *efficacy*. What, exactly, are the criteria for evaluating art as cultural dialogue? Is success of a project tangible, and if so, how? Here, again, the criteria for PAR are explored, and the co-evaluators of the project are the very participants, audience members and communities most affected by this rupture.

**PHASE 8:**

**CONTINUO**

The coda to the final part of the course serves as the terminal process for LACE projects, but is itself a well spring for long-term LACE work. It is during this crucial post-evaluative period where the community is invited to collectively ponder the praxis of sustainability, multiplication of the training, autonomy while not neglecting continued support as needed. This process ensures two things: first of all, that the work is never completed; and secondly, that external cultural field workers never remain on site for very long. Unless training or multiplication is encoded from the beginning, the community-based project will be dependent on an outside expert Joker, arts practitioner or cultural fieldworker carrying the bulk of the practitioner's work; if, however, training is necessarily part of the initial dialogue and an understood component of the LACE contract, the outside practitioner's tenure will be brief and the work will soon be taken over by members from within the community itself.

**Course Schedule: A Weekly Breakdown** (For details, see the page on Blackboard)

ASSIGNMENT COLOR GUIDES: WRITTEN RESPONSE READ ONLY READ & DISCUSS WRITTEN WORK ACTIVITY  
ON BLACK DATES (Jan 19), THTR 488 MEETS ALONE. ON RED DATES (Jan 21), WE ARE JOINED BY PPD 400 STUDENTS.

**1** **Week One** INTRODUCTION / Oppression, Art, and the Matter of Justice Jan 11 & 13

We begin right away by looking at issues of oppression, art, and justice. What is the role of art and artists in a world separated by binaries, extreme income gaps, and lapses in human rights?

**Intro, *The New Jim Crow* RESPONSE** Due Thu, 1/13.

Title your submission: 02.surname.jimcrowintro.docx

**2** **Week Two** OPPRESSION Problematicized + CONVIVIO Jan 18 & 20

By embodying our images of identity, culture, and desire/anti-desire, the class explores what constitutes liberation for them, what constitutes a “burden”, “difficulty”, or “dehumanizing” experience. We begin the investigation of Liberation Arts and Community Engagement with stage one: *Convivio*. Of course, part of getting to know ourselves is to know our socio-political context. The theme of this class is justice, and we are looking at Michelle Alexander’s *The New Jim Crow*. This week will serve as an intersection between the personal (*convivio*) and the political (Alexander’s work).

**Howard Zehr *Restorative Justice (Whole Book)*** Due Tue, 1/18

Title your submission: 02.surname.zehr.docx

**Ch 1 - 3, *The New Jim Crow* RESPONSE** Due Thu, 1/20

Title your submission: 01.surname.jimcrow1-3.docx

**3** **Week Three** PRINCIPLES OF LIBERATION ARTS: INTRODUCTION TO LACE Jan 25 & 27

Following through on the embodied games and activities from the Introduction to LACE, class begins to investigate games and activities that lead to addressing / redressing / responding to socio-political rupture. We dive further into the themes of our class, and further into *The New Jim Crow*.

**LACE Book Introduction** For work in class on Tue, 1/25

**Ch 4 - 6, *The New Jim Crow* RESPONSE** Due Thu, 1/27.

Title your submission: 03.surname.jimcrow4-6.docx

**4** **Week Four** INTRO TO T.O. Feb 1 & 3

A continuation of the principles of co-living in a co-created artistic space with a specific exploration of Theatre of the Oppressed. Games and practices that bring up identities, cultures, ethics, and borders will be explored here, particularly as they intersect with the core theme of prison justice / reform / restorative justice and the ways in which this theme intersects our lives.

**Theatre of the Oppressed-1: “Aristotle’s Coercive” (Boal) – RESPONSE** Due Thu, 2/1

Title your submission: 05.surname.TOChap1.docx

**“Convivio” – (Blair) RESPONSE** Due Tue, 2/3

Title your submission: 04.surname.convivioblair.docx

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**Week Five** *IMAGO: Images of the Protagonist* **Feb 8 & 10**

This week the class looks at the power of image creation in the establishment of resistance narratives. How is image itself a mysterious tool that illuminates complex narratives without concretizing them? Class begin constructing central characters of the story that will be performed in the end of the semester.

**"Imago" - Blair RESPONSE** **Due Tue, 2/8**

Title your submission: **05.surname.imagoblair.docx**

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**Week Six** *LOGOS: Images of the Antagonist / Coercive Systems* **Feb 15 & 17**

Students learn basics of Augusto Boal's Theatre of the Oppressed (TO), focus on analytical process we are referring to as "Logos". Class exercises and discussions around the importance of critical reflection of the systems of oppression, what are the worlds behind the agents of oppression, and who are the principle antagonists in our story? We begin by reviewing my section on *Logos* which takes a careful look at Gloria Anzaldua's work and her model of identifying complex issues that produce such collective trauma. Students will turn in rough notes about their response to this frame as a means of working on the "logos" of a story: might this method make the antagonist's world more complex, more more realistic, more human?

Informed by this frame, students will be asked to do some *preliminary research* on one area of the "antagonistic surround" that interests you. It may be researching an actual antagonist to Restorative Justice that you think might fit in our play, or it may be generalized research on the cultural / societal thought processes that drive people to think negatively (antagonistically) about Restorative Justice programs. Include at least ten (10) quotes, images, lyrics, or other items that inform this perspective. For example, if you're researching the anti-RJ movement within the District Attorney's office, you might include some quotes from some angry or frustrated DA's who think this RJ trend is "too soft"; perhaps you'd like to focus on Victims Rights groups opposed to RJ, or people within the prison system, or law enforcement, even common voters and citizens who feel adamantly opposed to RJ types of programs. What informs their thinking? What news broadcasts do they listen to? You are, with this research reflection, attempting to build the world of this particular part of the antagonistic surround. You can submit as a short critical paper with citations and quotes, or just a series of bullet points with quotes from articles, followed by a short summary of what you discovered.

**LACE Book LOGOS Chapter Excerpt** **Due Tue, 2/15**

Title your submission: **06.surname.logosblair.docx**

**INDEPENDENT RESEARCH** **Due Tue, 2/17**

Title your submission: **06.surname.logos.docx**

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**Week Seven** *LOGOS II: Motives of the antagonist* **Feb 22 & 24**

Students continue their journey in search of the antagonist, this week focusing on the worlds and complexities of the narrative. The “Logos – Written Treatment” paper takes the work the student has done during Week 6 and applies it now to a specific role (which of course will be altered or adjusted as the play is written) including an imagined world (family, religious beliefs, philosophy, etc.) that guides this person who is opposed to RJ within the course of our story. Paper should be 3-5 pages, “critical” in the sense that it should back up suppositions about the character with quotes / research from the world from which they come. For example, research about a prison worker opposed to RJ might include information about challenges typical prison workers face in the course of any given day. Was there a reason this person opposes RJ programs? Have they survived violent attacks? What does your research about prison workers reveal to you? Humanize this character, find a world for them that will make their role complex and believable.

*Theatre of the Oppressed-2: “Macchiaveli” (Boal) – RESPONSE* **For discussion on Tue, 2/22**

**Logos – Written Treatment (CRITICAL REFLECTION PAPER)** **Due Tue, 3/1**

*Title your submission: 07.surname.paper.docx*

8

**Week Eight** *LOGOS III: Systems of antagonism* **Mar 1 & 3**

Students share their Logos work in class and begin to assemble patterns of antagonist strategies that have framed our protagonists’ stories. Who are the antagonists, at long last, why are they doing what they’re doing, and what systems are in place to support them?

MIDTERM: This is a collaborative class, so it is anticipated and expected that students will work collaboratively in their investigation of these midterm take-home questions. Working together is encouraged, but submissions must still be uniquely in the student’s own voice. Include your own personal take on these questions, and (obviously) no copying and pasting from each other. That’s still plagiarism. 😊

**Midterm Exam (Available after 3/3 by 2:00 p.m.)** **Due Thu, 3/11, by 12:00 p.m.**

*Title your submission: 08.surname.midterm.docx*

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**Week Nine** *REPRESENTATION I: Choosing Content* **Mar 8 & 10**

Students explore how to curate content, frame it, and begin shaping it to *re-present*, critically, the oppressive landscape that has been *presented* to the people. Work on building the play begins...

**What is Representation?** **For work in class on Tue, 3/8**

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**Week Ten** *REPRESENTATION II: Arranging Content* **Mar 22 & 24**

Students explore aesthetics of representing story, with a review to our earlier work on “objects in the space” when chairs were rearranged to tell different stories of power. Now, how do sets, props, costumes, music, scenery, lighting, and multi-media help to “re-present” this developing story? Individually and in small groups, students tackle the writing project of different short scenes in a “rough first draft” form.

*Theatre of the Oppressed-3: “Brecht” (Boal) – Dialogue* **For discussion on Tue, 3/22**

**Representation – First Draft** **Due Tue, 3/24**

*Title your submission: 10.surname.Representation.docx*

11

**Week Eleven**     **REPRESENTATION III: The Aesthetics**     **Mar 29 & 31**

Students explore Aesthetics of the Oppressed, making visual and aural sense of the story, providing the artistic frame for the message. How do choreography and visual art conspire with writing and acting to create the “re-presentation” of what has been presented by dominant culture?

***Aesthetics of the Oppressed – “A Theoretical Foundation” – Boal***     **Due Tue, 3/29**

*Title your submission: 11.surname.aesthetics.docx*

In combined class – story creation mode.

**Thu, 3/31**

12

**Week Twelve**     **REPRESENTATION IV: The Performance Mode**     **Apr 5 & 7**

Students stage and piece together the play, challenging now the individual interpretations of the stories and its overall supposed impact on an audience. Promotion of the play begins. Work in class more focused on rehearsals and developing the material.

***Games for Actors and Non-Actors – “Structure of Actor’s Work” – Boal***     **Due Tue, 4/5**

*Title your submission: 12.surname.actorswork.docx*

In combined class – story rehearsal/development mode.

**Thu, 4/7**

13

**Week Thirteen**     **REPRESENTATION V: The Problematizing Mode**     **Apr 12 & 14**

Class looks at their work critically and reflectively. What makes our work potentially “effective”? Are we communicating the message and “hitting the mark”? Are we representing, or reproducing? Finally, is it entertaining or dull and didactic? In combined class, lots of looking at flow, structure, story, message.

***Aesthetics of the Oppressed – “The Practical Realisation” – Boal***     **Due Tue, 4/12**

*Title your submission: 13.surname.practicalrealisation.docx*

In combined class – story rehearsal/development/clarification mode.

**Thu, 4/14**

14

**Week Fourteen**     **DIALOGUE: Preparing for the Forum**

Class is in dress-rehearsal mode for the play which will be shared the following week. We read and review Boal’s writings about doubts and uncertainties regarding the staging of Forum Theatre.

***Games for Actors and Non-Actors – “Forum Theatre – Doubts...” – Boal***     **Due Tue, 4/20/21, by 12:00 p.m.**

*Title your submission: 14.surname.forumtheatredoubts.docx*

In combined class – story finalizing rehearsal / prep mode.

**Thu, 4/21**

15

**Week Fifteen**     **DIALOGUE: Performing / Evaluating the Forum**     **Apr 26 & 28**

In class prep work for the performance on Tuesday April 26.

In class combined class wrap up of the project Thursday April 29.

**CLASS PERFORMANCE: Zoom Webinar, Tuesday, April 27, 8 p.m.**

***Mandatory Call, Dress Rehearsal Mon, April 25, 6 – 10 p.m. (Scene Dock Theatre)***

***Mandatory Call, Performance on Tues, April 26, 6 – 10 p.m. (Scene Dock Theatre)***

***Final Reflection Paper***     **Due Wed, 5/11/22, by 2:00 p.m.**

*Title your submission: 15.surname.FinalPaper.docx*

See p. 2 for details on this assignment.



## 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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](http://sarc.usc.edu) describes reporting options and other resources.

### Statement on Equity, Diversity, and Inclusion

As teachers at USC’s School of Dramatic Arts, we ardently stand for and strive to align ourselves with principles of anti-racism, anti-oppression, inclusivity, and equity in the classroom and on our stages. We stand in support of Black Lives Matter and the voices of BIPOC artists. We seek to educate not as privileged experts, but as facilitators whose hearts and minds are concerned with our students’ health and well-being both as individuals and collectively. We encourage and celebrate students who speak out as advocates for themselves and others. We recognize systemic racism as part of our culture and so we seek to uplift our students to be the voices of change and the bearers of the torch for a new generation, a generation that does not seek to deny its past, nor to downplay the serious challenges of the present, but to face those challenges with resilience and bravery.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

### Support Systems

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

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

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](https://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](https://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <https://titleix.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](https://equity.usc.edu)

*Bias Assessment Response and Support*

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

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](https://dsp.usc.edu)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](https://diversity.usc.edu)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](https://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](https://dps.usc.edu)

## Statement on Zoom Etiquette

This course, though primarily on the ground, will occasionally be taught remotely via the Zoom platform. A link will be sent to the students by email and may also be accessed through Blackboard in the “Announcements” section. The decision to teach online comes out of an abundance of caution due to the COVID-19 pandemic, in order to keep our voice students safe while preserving the highest rigor of artistry and academic excellence. To achieve these goals, we are offering some suggestions on Zoom etiquette that will help maintain a professional atmosphere and protect the best educational experience for all students.

It must be stated that the *same etiquette applies to Zoom as would apply in an in-person class experience*. We do not eat or drink, chew gum, wear revealing clothes, or lie down on beds or couches while we are on the ground, so this behavior should also be inappropriate on Zoom. Here is a link to a statement from the USC Career Center on [zoom etiquette](#) which offer context for the following guidelines on etiquette:

- **No eating during class** as you will be actively speaking and listening, and it distracts from the work being done in class. Water is okay, please just be thoughtful and discreet.
- **Please attend to all bathroom needs prior to class.** If the need still arises, please send a private chat to the professor before you leave.
- **Wear appropriate clothing for movement** as mentioned in the syllabus. We will be doing vocal and body explorations. No revealing clothing as we may be on the floor.
- **Please check your media set up** to make sure that there is adequate:
  - o **light** to illuminate the face
  - o **sound** so you can be heard clearly with little or no background noise
  - o **space for floor work** that can be seen by the camera
- **Please maintain professional focus** while on Zoom, as you would for an in-person class.
  - o **No use of phones** during class
  - o **No looking at other platforms** / programs while on Zoom, including checking texts, emails, or social media unless requested by the instructor to do so.
- **There is to be no lying down or reclining** during a Zoom, just as with an in-person class.
- **Zooming from public, outdoor spaces is discouraged** unless cleared with the instructor.
- This is a voice class that requires sounds to be made during warm ups and exercises that may trigger the curiosity of other members of your household. To the extent possible, please alert your household of this need and let them know what times your voice class meets on a weekly basis. If you are in a position where this accommodation for sound production is not possible, or if there is any concern of making noise due to your environment, please communicate this with the professor and you will be assisted in how you might modify the exercise to meet your surroundings.
- **Zoom “chat” function will be restricted.** Just as in-person classes do not accommodate note passing, students are expected not to chat to each other during class. Students are always invited to verbally interrupt the class when needed and ask for clarification. In the case of an urgent matter the student may feel uncomfortable sharing with their peers, the “chat to the host” function will still be available.

Please communicate any concerns our difficulties you may have with this protocol to the professor. All efforts will be made to accommodate students who have special circumstances that challenge any of the aforementioned requests.